



# **THE LONDON SHAKESPEARE**

## **VOLUME IV**

**The Histories (2)**

**The Poems**





THE LONDON  
SHAKESPEARE

A new annotated and critical  
edition of the complete works  
in six volumes edited by the late

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Volume IV  
The Histories (2)  
The Poems

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## KING HENRY IV, PARTS I AND II

*1 Henry IV* was entered in the *Stationers' Registers* on 25 February, 1598, to Andrew Wyse as The historye of Henry the iijth with his battaile of Shrewsburye against Henry Hottspurre of the Northe with the conceipted mirthe of Sir John Ffalstoff.<sup>1</sup> The title-page of Q<sup>1</sup> is The History of Henrie the Fovrth, With the battell at Shrewsburie, *betweene the King and Lord Henry Percy, surnamed Henrie Hotspur of the North. With the humorous conceits of Sir Iohn Falstaffe.* [Device] At London, Printed by P. S. [Peter Short] for *Andrew Wise*, dwelling in Paules Churchyard, at the signe of the Angell. 1598. Four leaves of sheet C found in a binding and containing one original reading are now in the Folger Library.<sup>2</sup> Six Quartos appeared in 1598, 1599, 1604, 1608, 1613 and 1622, each later Q based on its predecessor, before F appeared in 1623, based on Q<sup>4</sup> of 1613. Further Quartos appeared in 1632 and 1639; and Qq from Q<sup>4</sup> onwards bore on the title-page "Newly corrected by W. [or William] Shake-speare," for which statement of correction there seems no warrant. Q<sup>1</sup> has no Act or Scene indications. The copy for Q<sup>1</sup> seems to have been not far removed from the author's MS., but occasional expansion of colloquialisms point to small changes in the printing-house.<sup>3</sup> No indication is given of the break in the action between our Act III and Act IV.<sup>4</sup> F<sup>1</sup> is divided into Acts and Scenes: Act v ii in F continues to the end of our v iii; and v iii, v iv in F thus become our v iv, v v. F either omits words and phrases thought profane or replaces them: for example, such terms as 'Sblood and Zounds are omitted and *heaven* frequently replaces *God* and *Jesus*. Colloquial contractions are expanded. By 1622 Matthew Law, who published Q<sup>3-6</sup>, owned the copyright, and Willoughby concludes that he raised difficulties about the inclusion of Part I (as well as *Richard II* and *Richard III*) in F; whereupon Jaggard, to avoid delay, started setting up *Henry V*, estimating the space required between *King John* and *Henry V* for *Richard II* and 1 and 2 *Henry IV*. Later, when Law agreed, the space left proved inadequate, which led to duplication of pages 69-100.<sup>5</sup>

<sup>1</sup>Arber, iii 105; Chambers: WS, i 375; Lewis, i 276. <sup>2</sup>See footnote Q<sup>4</sup> to II ii 99; Halliwell-Phillipps in *Calendar of Shakespeare Rarities*, No. 19, concludes that it represents a lost edition, earlier than Q<sup>1</sup>; but it may be a cancelled proof. See Chambers: WS, i 375; Lewis, i 275; Dover Wilson: CNS, i 103. Q<sup>1</sup> was printed in facsimile by Gtiggs, with Forewords by H. A. Evans in 1881. <sup>3</sup>Greg: EP, 128, 129; Dover Wilson in CNS, 103, 104. <sup>4</sup>H. W. Crundell in *The Text of '1 Henry IV'* (N & Q, 11 Nov., 1939, pp. 347-49) draws attention to the superiority of the punctuation in Q<sup>4</sup> over that of Q<sup>1</sup>, which he considers of importance in the establishment of a correct text. <sup>5</sup>Willoughby: FF, 22, 35, 40 f., 46, 52, 53; Willoughby, 167 f.

Part II was entered in the *Stationers' Registers* to Andrew Wyse and William Aspley on 23 August, 1600,<sup>1</sup> and the unique Quarto was published in that year, with title, *The Second part of Henrie the fourth, continuing to his death, and coronation of Henrie the fift. With the humours of Sir Iohn Falstaffe, and swaggering Pistoll. As it hath been sundrie times publiکly acted by the right honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare.* [Device] LONDON Printed by V. S. [Valentine Simmes] for Andrew Wise, and William Aspley, 1600.<sup>2</sup> Pollard concluded that copy for Q was a playhouse acting version, as shown by the omission of 171 lines given in F (which, however, omits 39 lines included in Q), by the mention of 'Sincklo' the actor in v iv, and lack of 'editing' as in the retention of Umfreville as a speech-prefix in i i 161.<sup>3</sup> Mention of Sincklo and Umfreville might well, on the contrary, occur in Shakespeare's MS.,<sup>4</sup> and Schücking, with great probability, ascribed the omissions in Q to political allusions in the play which could be associated with the disaffection of the Earl of Essex.<sup>5</sup> Greg's view is that Q was printed from the author's draft on which the cuts had been marked,<sup>6</sup> and Shaaber comes to a like opinion. A speech at ii ii 64 assigned to Poins, which Greg thinks may be a slip, is allocated by many editors to Bardolph. Further, iii i is missing altogether from the first copies of Q and was inserted later by means of a cancel which necessitated the re-setting of the end of ii iv and the beginning of iii ii (Q<sup>2</sup> in our footnotes). Dover Wilson conjectures that the missing portion was never passed by the Censor and that, when printed, the political implications of the matter it contained led to the suppression of further publication.<sup>7</sup> Some such explanation is needed of the fact that only one Quarto of this very popular Part II was printed. In F, which was probably based on a separate transcript,<sup>8</sup> profane expressions were even more rigorously dealt with than in Part I, which meant excisions in many cases. i ii 191-196 may have been omitted in F for patriotic reasons, and iii i 53-56 as expressing sentiments unbecoming a king. At the end of Part II F prints *The Actors Names* which we reproduce.

<sup>1</sup>Arber, iii 170. <sup>2</sup>Facsimile by Griggs, c. 1882, with Forewords by H. A. Evans. <sup>3</sup>Pollard: FQ, 44. <sup>4</sup>Cf. Wilson: NB, 107. <sup>5</sup>TLS, 25 Sept., 1930, p. 752. Alfred Hart and Dover Wilson hold similar views. <sup>6</sup>Greg: EP, 115; Shaaber, 494. Cuts in Q are at i i 166-79, 189-209; i iii 21-24, 36-55, 85-108; ii iii 23-45; iv i 55-79, 103-39. <sup>7</sup>CNS, ii 119 f. The scene contains a direct reference to the abdication of Richard II and his prophecy of disaffection to come. On this see *Textual Studies* reviewed by James G. McManaway in *Sh. Survey*, I, 1948, 129. <sup>8</sup>Shaaber, 514, 518, thinks that copy for F was probably a transcript of a prompt-book prepared by Crane or another professional scribe. Small indications, other than those mentioned by Shaaber, point to a transcript rather than a Quarto: e.g., in iv v 179 F has *kyne* for Q's *win*. This seems to be a misreading of script. Greg: EP (1951), p. [1], thinks the textual evidence contradictory and insufficient for a certain conclusion.

Doubt has been thrown on the genuineness of the Epilogue, by Dowden and others; but Masfield finds it touching as one of the few personal addresses that Shakespeare has left us.<sup>1</sup> (The Epilogue to *The Tempest* is another.) Of the total of 6,622 lines in the two parts, as given by Chambers, 3,306 are prose, mostly the Falstaff parts. There is little rhyme apart from the songs. A marked difference in the verse is that whereas Part I contains 7 light and weak endings, Part II has one; Part I has 92 double endings and Part II 221.<sup>2</sup> The percentage of run-on lines (23 and 21 respectively) is heavy. Robertson ascribed the great increase in double-endings in Part II to "a substratum of alien matter"—that is, verse originally written by another hand, which was his favourite explanation of verse differences.<sup>3</sup> Saintsbury, indeed, sees in the verse evidence of Shakespeare's earlier and maturer style;<sup>4</sup> but this need indicate neither different dates of composition nor an alien hand. Double-endings, in fact, occur throughout the verse. They are, in Granville Barker's phrase, one of the contrivances which keep the speeches from flagging,<sup>5</sup> and help to adapt them to character and situation. The vocabulary of the two plays is extraordinarily rich; and the prose has often been lauded for its felicity of phrase and its rhythm.<sup>6</sup> "Falstaff's prose," writes Mackail, "is perhaps the finest in Shakespeare, or in Shakespeare's age";<sup>7</sup> and Mégroz rightly includes speeches and letters of Falstaff in *Shakespeare as a Letter-Writer and Artist in Prose*. Falstaff's indulgence in euphuism in Part I, ii iv 352, has been described by Campbell, Mégroz and others as ridicule of euphuism.<sup>8</sup> Falstaff is conspicuous with his puns and proverbs, references to song, ballads and romances, and to moralities and drama; his aptness with classical and, especially, Biblical phrases; his allusion to boyish games and places familiar to Londoners; and his brilliant and racy talk, sparkling with wit and constantly productive of delight and surprise.<sup>9</sup> Thus these two plays are extremely rich in topical allusions, the richest of all being *Love's Labour's Lost*, followed by *Hamlet* and *The Merry Wives*. Particularly significant are some references which betray the Warwickshireman, some of which the London printers misunderstood.<sup>10</sup> In Part I, iv ii 3, we have in Q Sutton cophill (=Sutton Cofill); in Part II, i i 25 perpetuates Master Dommelton or Dumbleton, a name found in early Stratford records. Will Squele, a Cotsole (Cots-

<sup>1</sup>Dowden, 367; Masfield, 119. Mathew, 184, doubts the end of the Epilogue.

<sup>2</sup>Chambers; W.Soll 398-401. Parrott, 241, gives seven light and weak endings in i and one in ii; 22·8 per cent. run-on lines in i and 21·4 in ii; and 14·2 per cent. of verse speeches ending within the line and 16·8 in ii. <sup>3</sup>Robertson, 441. <sup>4</sup>Saintsbury, ii 29, 30. <sup>5</sup>Granville-Barker: DM 78. <sup>6</sup>Brandes, 182; Bailey, 122, etc. <sup>7</sup>Mackail, 140. <sup>8</sup>Campbell: SS, 18; Mégroz, 20. <sup>9</sup>For topical allusions see Rothschild, *passim*; references also in Rannie, 129 f.; Lee, 240, etc. <sup>10</sup>Henry J. Webb in MLN, lxxx, 1943, 377-9, quotes State Papers to show that comments by the Lord Chief Justice and Prince John on



wold) man, is named in m ii 18. Hinckley fair, 30 miles from Stratford, is mentioned in v i 21; in v i 32 there is reference to William Visor of Woncot and Clement Perkes o' th' hill, both family names locally known in nearby Gloucestershire, with Woncot (Woodmancote) 3 miles west of Winchcombe and 'the hill,' still the local name for Stinchcombe Hill. Goodman Puff of Barson records in v iii 80 the local pronunciation of Barcheston, 10 miles from Stratford. The local practice of sowing the 'hade land' (*headland* in F) with red Lammas wheat is noticed in v i 12.<sup>1</sup> Words still common in the dialect of Warwickshire and neighbouring counties occur in the text.<sup>2</sup> The Stage Direction opening v ii in the Quarto of Part II has a clear case of bunching characters in the initial 'entry', with mention of the actual entry of several at l. 13 of that Scene (see footnote to v ii).

One feature in the plays as first written proved too topical. Falstaff was originally named Oldcastle after the Lollard character of that name in *The Famous Victories of Henry the fifth*, traces of which may be found in Hal's description of Falstaff as "my old lad of the castle" (Part I, i ii 36), and in the defective line ii 96 where *Falstaff* has evidently replaced *Oldcastle*; in the speech-prefix Old. in Part II, i ii 107; in terming Falstaff page to Mowbray in m ii 22 when this really applied to Oldcastle; and in the apology made in the Epilogue, l. 25. Rowe in his *Life of Shakespeare*, 1709 (i, ix), thus explains the change: "This part of *Falstaff* is said to have been written originally under the name of *Oldcastle*; some of that Family being then remaining, the Queen was pleas'd to command him [Shakespeare] to alter it; upon which he made use of *Falstaff*."<sup>3</sup> Chambers thinks that the offended party was Henry Brooke, the eighth Lord Cobham, and not his father William who was Lord Chamberlain from August 1596 to his death in March 1597,<sup>4</sup> who was of puritanic tendencies and was descended from Joan, wife of Oldcastle. Falstaff's name was derived from that of Sir John Fastolf (spelt Falstaffe in F<sup>1</sup>), also of Lollard persuasion and branded as a coward by Talbot in *1 Henry VI*. There were later protests against Shakespeare's use of both names.<sup>5</sup> Some indication of feeling

Falstaff's tardiness in carrying out his military duties are satirical references to the neglect of their commands by contemporary Captains dissipating in London. <sup>1</sup>For the place-names, see Sugden. Gray: CELS, 73 f., is sceptical of these local identifications. For Sutton Coldfield, Barcheston, see WPC, 49, 297. <sup>2</sup>Some of these were of course used much more widely in Shakespeare's day, but collectively they may have some significance. Such words are *bavin*, *biggin*, *bots*, *brach*, *daff*, *draff*, *feaze*, *hade*, *keech*, *knoll*, *pickthank*, *utis*. *dowlne* and *dowlney* seem to be compounded of *dowel* and *down* combined. <sup>3</sup>Reprinted in Stevens's edn., etc.; Chambers: WS, ii 266. <sup>4</sup>Chambers: WS, i 383. Brooke in *M. Wives* was changed to *Broome* perhaps for the same reason. <sup>5</sup>By Dr. Richard James, c. 1625; Daniel of Beswick, 1647; Thos. Fuller, 1655. See Halliwell: F, 1841, p. 18 f.; Sh. Alln Book, i 330, 507, ii 43; Chambers: WS, ii 241, 243, 244.

in this matter is shown in the play *The First Part of Sir John Oldcastle* by Munday, Drayton, Wilson and Hathway, published in 1600.<sup>1</sup> The Prologue declares: "It is no pampere glutton we present, Nor aged Councellor to youthfull sinne, But one, whose vertue shone above the rest, A valiant Martyr, and a vertuous peere."<sup>2</sup>

In 1844 the Rev. Lambert Larking discovered in the possession of Sir Edward Deryng (or Dering) at Surrenden a MS. condensation of 1 and 2 *Henry IV*, based on Q<sup>5</sup> and Q respectively, in an early seventeenth-century hand, with corrections by the first Sir Edward Deryng who died in 1644.<sup>3</sup> Private theatricals took place at Surrenden and the MS. was probably prepared for that purpose. It was the work of an indifferent copyist and provides some alternative but generally inferior readings, and is a much compressed version. The Falstaff scenes are greatly reduced and the Lord Chief Justice disappears altogether. It is unique as an early or contemporary MS. of a Shakespearian play (apart from the probably Shakespearian passages in the *Sir Thomas More* MS.); and it shows how a play might be abridged.

Part I of *Henry IV* covers the historical period from some time in 1402 to July, 1403; and Part II from 1405 to 1413. A few characters are given entrance who remain mutes in some scenes.<sup>4</sup> The unrecorded Welsh talk and songs in Part I, iii i, indicate that there were Welsh-speaking actors in the company.

"Henry the 4" is mentioned in Meres's list of Shakespeare's plays in *Palladis Tamia*, 1598;<sup>5</sup> this may mean only Part I. Jonson refers to Justice Silence in v ii 22, and to Falstaff at the end, of *Every Man Out of his Humour*, 1599.<sup>6</sup> The style of 1 and 2 *Henry IV* is certainly maturer than that of *King John*, which has been dated 1596-7. Such is the continuity and similarity of treatment in Parts I and II that Part II doubtless speedily followed Part I. Some of the older editors dated the two plays a little early: Chalmers in 1596, 1597; Drake, 1596; Hudson "at least as early as 1597"; but the general consensus is that 1597, 1598 or 1597, 1599 suit the facts for the two parts. Chambers dates them 1597-8<sup>7</sup> and other modern editors are justifiably in close agreement.

The basis for the historical portion of the play was Holinshed's

<sup>1</sup>Part II is lost. Part I was edited by Simpson for the Malone Society, 1908.

<sup>2</sup>Text in Brooke: SA. See pp. xxvi-xxviii, 127-64. On rivalry between the theatres, with special reference to *Oldcastle*, see Chambers: ES, ii 6. Q<sup>5</sup> of 1619 (wrongly dated 1600) described the play on the title-page as "Written by William Shakespeare." <sup>3</sup>For text, see Halliwell: D. Description in Hemingway, 495 f.; Shaaber, 645 f., and Lewis, i 277-79. See also J. Q. Adams in *The Folger Sh. Library*, 1933, p. 20. Reference and facsimile of two pages in *The Folger Sh. Library* by J. G. McManaway, in Sh. Survey, i, 1948, pp. 61, 96.

<sup>4</sup>Part I, i i, iii; iii i, iii, v; Part II, ii i; iii i, iv ii, iii; v i-v. <sup>5</sup>Sh. Alln Bk., i 46; Chambers: WS, ii 194; Lewis, i 288. <sup>6</sup>Jonson, iii 567, 598. <sup>7</sup>Chambers: WS, i 270.

Chronicle, itself indebted to Hall. Shakespeare used some freedom with historical fact. He made Prince Hal and Hotspur of like ages, but Hotspur was some twenty-three years the senior; and the two had no fight at Shrewsbury in 1403, when Hal was only 16 years old. The overlaps in historical time and the so-called double time in the play are unnoticeable in performance.<sup>1</sup> The confusion in Holinshed of Edmund Mortimer, fifth Earl of March, with his uncle, Sir Edmund Mortimer, prisoner of Glendower, is repeated in the drama. Shakespeare's other source was the older play, *The Famous Victories of Henry the fifth*, entered in the *Stationers' Registers* on 14 May 1594, and published by Creede in 1598.<sup>2</sup> According to *Tarlton's Jestes*, Tarlton once doubled the parts of Lord Chief Justice and Clown in this play<sup>3</sup> and, as he died in September 1568, the play may be dated earlier. Its action stretches from Hal's youthful escapades to his betrothal, when King, to Katharins; and it thus covers the period of both *Henry IV* and *Henry V*. Among the Prince's boon companions in it are Sir John Oldcastle (Falstaff), Ned (corresponding to Poins), Tom, and a thief named Cutbert Cutter who robs a Carrier of "the great rase of Ginger" at Gads Hill,<sup>4</sup> while Hal and his party rob the King's Receivers and are possessed of a thousand pounds.<sup>5</sup> They repair to the old Tavern in Eastcheap where there is a pretty wench.<sup>6</sup> A Vintner's boy describes the "noyse of Musitians" at the Tavern<sup>7</sup> and the later uproar resulting in the Prince being carried to the Counter prison, but afterwards released.<sup>8</sup> The King laments Hal's escapades,<sup>9</sup> on which Hal expresses contrition for his ways and promises amendment.<sup>10</sup> The King is ill and sleeps. Hal arrives, thinks him dead and takes away the crown. The King awakes, the loss is discovered, Hal is found to have the crown and restores it with an explanation which pleases his father.<sup>11</sup> The King, feeling his end coming, hands the crown to the Prince, remarking "God knowes my sonne, how hardly I came by it"; and he soon dies.<sup>12</sup> Henry dismisses his boon companions and begins discussions for his French campaign, the Lord Chief Justice is made Protector in his absence,<sup>13</sup> and officers begin pressing men for the wars.<sup>14</sup> The rest of the play corresponds to the matter of *Henry V*. The contents of *The Famous Victories* are thus close to those of Shakespeare's three

<sup>1</sup>Sprague has some remarks on this, p. 50. <sup>2</sup>Arber, ii 648. Text edited by Halliwell, 1857; in Hazlitt's Sh. Lib. ii i 321 f. Facsimile by Pratorius with Introduction by P. A. Daniel, 1887. <sup>3</sup>Hazlitt: *Jestes*, ii 218. Daniel remarks that as Justice and Clown appear in the same scene in the play, it is difficult to see how Tarlton could have doubled these rôles. <sup>4</sup>Corresponding passages in *Henry IV* are as follows: Part I, ii i 23. <sup>5</sup>I, ii ii, ii iv 140. <sup>6</sup>I, ii iv; the pretty wench may be a hint for Doll Tearsheet. <sup>7</sup>The Drawers of I, ii ii. <sup>8</sup>Part II, ii iv 10, 196. <sup>9</sup>Cf. Pt. II, v ii 70. <sup>10</sup>Cf. Pt. I, iii ii; Pt. II, i ii 174. <sup>11</sup>I, iii ii 129 f. <sup>12</sup>II, iv v 20 f., 138 f. <sup>13</sup>II, iv v 183; v ii 4. <sup>14</sup>Cf. II, v ii 102 f. <sup>15</sup>Cf. II, iii ii 84 f.

plays and there is no doubt that Shakespeare used it. Its authorship is unknown. Flax described it to Tarlton himself and Sykes to Rowley.<sup>1</sup> Bernard M. Ward suggested that it began in 1574 as a masque by the Earl of Oxford and was later re-shaped for the public stage.<sup>2</sup> Litterly, Tillyard has hazarded a hypothesis that it may be an abridgment of early plays by Shakespeare on the reigns of Henry IV and Henry V.<sup>3</sup> The play is so inept and scrappy, its verse execrable, its prose poor, its construction weak and its characterisation crude, that this hypothesis, allowing for all the re-handling that might have occurred, is difficult to credit. Shakespeare himself had been developing the interplay of comedy and serious drama, in which the comedy was an integral part of the plot.<sup>4</sup> The comedy might display life on a different level from the rest or view life from a different angle; it was complementary to the historical or tragic portions and was used for commentary and contrast or to present a balanced whole. The grim humour of the Jack Cade scenes in 2 *Henry VI* was a contrast to scenes of State and ordered battle, and completes the dramatic picture of revolt and civil war and their consequences. The satirical utterances of Falconbridge in *King John* are an essential commentary in the play, as conceived, on the troubled times and the right function of kingship. In *The Merchant of Venice*, written shortly before *Henry IV*, the dominant comedy is chequered by the calamities of Shylock, himself a tragic grotesque. In *Henry IV* Shakespeare goes one step farther: here he alternates comedy and serious drama, after the manner of *The Famous Victories*, in a long series of scenes which gives an incomparable dramatic picture of the age, in Court or tavern, town and country, homestead and battlefield, with every rank in society represented as it was, from monarch and bishop to highwayman and prostitute. Of the total of 38 scenes, 14 are comedy, 19 are of historical significance, and 5 are mixed. The Falstaff scenes can be, and have been, like the Bottom scenes in the *Dream* and the Marina scenes in *Pericles*, lifted out of the play to form part of a 'biography' or comedy of Falstaff.<sup>5</sup> Isolated in this way from the historical setting, the rôle and function of the knight and his fellows in the play are apt to be overlooked or misunderstood. The display alone of chivalry and courtly splendour, the din of battle, the decline of the conscience-stricken King, the vices and virtues, fortunes and disasters of the princes and nobles, would be merely a partial picture. Falstaff and his

<sup>1</sup>Chambers: ES, iv 17. <sup>2</sup>RES, iv, 1928, pp. 270-94. <sup>3</sup>Tillyard, 149. <sup>4</sup>Schelling, 161, remarks that "the epic type of the chronicle play . . . from the first had admitted the element of comedy." <sup>5</sup>Separate Falstaff works are listed in Jaggard: see p. 97. For the Operas, including Verdi's *Falstaff*, see W. Barclay Squire in Sh.: Hamage, 78, 79. See also *The life & Death of Sir John Falstaff*, ed. by E. R., with essay *Falstaff* by Sir George Radford, London, Dent, 1923.

folk, Shallow and his household, Mouldy and his companions, carriers, chamberlain, ostler, vintner, drawers, beadle, stewers, Quickly and Tearsheet, all contribute to the action; and they body forth the times and their weal and woe.<sup>1</sup> And in spite of the historical period, the times are mainly Elizabethan in their character: Falstaff and his people belong to the Elizabethan world; and the turmoil and triumphs of the reign of Henry Bolingbroke are seen, understood, and given dramatic expression in terms of the days and the problems of Elizabeth.

Johnson remarks on the designed continuity of the historical series from the beginning of *Richard II* to the end of *Henry V*, and he describes the whole as one work, upon one plan, only broken into parts by the necessity of exhibition.<sup>2</sup> He sees an even closer unity in *I* and *2 Henry IV*.<sup>3</sup> Hudson agreed, and like Hazlitt, Quiller-Couch and Dover Wilson, treated the two parts as one.<sup>4</sup> Boas writes of the two parts as one play in ten Acts.<sup>5</sup> Part II nevertheless differs essentially from Part I under the dictate of events and dramatic purpose. The briefer period covered by Part I and the development of the rebellion and fall of Hotspur give a closer texture to Part I than Part II possesses. There is plenty of material in Part II but much of it is of a different order: yet quite clearly, characters and their activities in Part I are carried on to decisive conclusions in Part II. The alleged dearth of matter in Part II was, according to Schlegel, overcome by Shakespeare's great art, not only in the historical portions, but in the comedy enriched from time to time with new figures.<sup>6</sup> Drake observed that the two parts form a perfect whole, but, while there is a historical climax in each, in the deaths of Hotspur and Henry IV, there is only one climax in the comedy, in the fall of Falstaff.<sup>7</sup> Drake overlooks the fact that the literal fall of Falstaff on Shrewsbury field in Part I, though comic and of a different order, corresponds to his eventual fall in Part II. Schelling argues that Shakespeare covered the inherent undramatic elements of the history with his consummate art of portraiture, character thrown into contrast and his incomparable humour.<sup>8</sup> Though Hazlitt found that the heroic and serious parts of the two plays were not inferior to the comic and farcical, Boas evidently feels that a lack of major historical events in Part II is not altogether compensated by comedy; and Harrison thinks Part II inferior to Part I as having no coherent plot.<sup>9</sup> Unity in the two parts, according

<sup>1</sup>Tolman, 2 f., held that Falstaff and the comedy were essential to Shakespeare's purpose and form an organic portion of the play's structure. <sup>2</sup>Johnson, 124. <sup>3</sup>Steevens' Johnson, 1785, v 467. <sup>4</sup>Hudson, ii 63; Hazlitt, 133; Quiller-Couch, 134; Dover Wilson in CNS, etc. <sup>5</sup>Boas, 259; Kittredge: SP, 506, differs: he considers each Part a distinct play. <sup>6</sup>Schlegel, 425. <sup>7</sup>Drake, 525. <sup>8</sup>Schelling, 161-2. <sup>9</sup>Hazlitt, 141-2; Boas, 260-1; Harrison: SW, 132-3.

to Boas—a view somewhat similar to Ulrici's—springs from the relation between individual character and national life, the relation of the leading personages to certain principles of life and action; and he instances honour.<sup>1</sup> What has mostly struck the critics is the superb ease and fertility of invention in both parts.<sup>2</sup> Swinburne describes *Henry IV-Henry V* as the ripest fruit of historic or national drama, a supreme and sovereign trilogy; and Brandes regards them as written at the very summit of Shakespeare's artistic greatness.<sup>3</sup> But the admixture and mutual enhancement, by their interplay, of comedy and history here proceeds to the limits of possibility by that method. Middleton Murry observes that, by the time of *Henry IV*, "The writing of histories began to be unmanageable. The imaginative world threatened to burst the historical frame." Baker makes a similar comment and accordingly sees why it has been declared that in these plays historical fiction is born.<sup>4</sup> Quiller-Couch goes farther. *Henry IV*, he states, sets up "a permanent artistic principle in the treatment of history by fiction"; and he discerns the influence of Falstaff and other comedy characters on Scott, Dumas, Charles Reade and others.<sup>5</sup> This is going rather far, for the imaginative interpretation of history, with the invention of fictitious characters, was not peculiar to Shakespeare, though, as a leading exponent of the method, his influence has been doubtless considerable.

If *Henry IV-Henry V* mark an apogee, they precede a decline. The developed comedy-tragedy form of the history play may have contained within itself part cause for the decline, and, with few exceptions, the extinction of the type. After this date, Shakespeare kept comedy and tragedy each mainly in its own sphere, admitting such secondary elements of the one into the other as he wanted. Ultimately, the interest and thrill derived from the alternation in one play of comedy and serious drama were provided by tragi-comedy, which, in some respects, reverted to the methods which Shakespeare himself had earlier adopted.<sup>6</sup> And James I, patron of the London players from 1603, discountenanced dramatic treatment of state affairs, having written in 1584 in *A short Treatise on Verse*: "Ye man also be war of wryting any thing of materis of commoun weill, or vther sic graue sene subjectis . . . they are to graue materis for a Poet to mell in."<sup>7</sup>

Dover Wilson describes *Henry IV* as Shakespeare's great morality play, and compares it in this respect with *The Interlude of Youth*.<sup>8</sup>

<sup>1</sup>Boas, 261; Ulrici, 377. <sup>2</sup>Johnson, 124; Raleigh, 181; Mabie, 237; Ridley, 97, etc. <sup>3</sup>Swinburne: SS, 68-9; Brandes, 175. <sup>4</sup>Murry, 170; Baker, 176. <sup>5</sup>Quiller-Couch, 135. <sup>6</sup>Mrs. Montagu thought Part I (and no doubt Part II) liable to the objections urged against tragi-comedy. Montagu, 81. <sup>7</sup>Gregory Smith, i 221. <sup>8</sup>Dover Wilson: F, 14 f.

Tillyard agrees with Dover Wilson in interpreting the play in terms of Morality.<sup>1</sup> The stuff of drama is conflict and Shakespeare knew well that that conflict is twofold, the perpetual duel within the soul of a man, directly related to that of the opposing powers which surround him. In *Faust* the antagonistic spirits that contend within the hero are matched by the exterior Powers of Good and Evil which compete to determine his destiny. But in *Henry IV*? While the bad influence is, so to speak, objectified in Falstaff, there is no single corresponding personification of right and goodness. The impulses within Hal himself are a response to chivalry, to justice and law, to the vocation of kingship and service; and these virtues, apart from Hal, are represented only in part, by and in a number of secondary characters. Thus the Morality parallel cannot be pressed too far.<sup>2</sup>

Falstaff has certainly run away with the critics. Whatever view be taken about the Morality parallel, the hero of the play is meant to be Prince Hal; which is not to say that he is impeccable. In Shakespearean character, humanity being what it is, there is no absolute. Here at last, having presented the erring John and romantic but fallible Richard II, the weak and pious Henry VI and the ruthless and impious Richard III, Shakespeare comes to his master monarch; of royal virtue indeed, but, alas, questionable title, heir to usurpation and regicide, himself heroic but precursor of civil tumult and destruction. Speaight described Hal's distinctive characteristic as fellowship; and this explains a great deal. Fellowship led him to desert the narrow Court for the wider and freer world; it explains his doings with Falstaff, his tolerance of Quickly and Tearsheet; the same gave him compassion for the gallant but too impetuous Hotspur whom he slew; it explains his modest and comforting words to his brothers on his accession; his talk with Bates and Williams in *Henry V* and the nature of his stirring words before Harfleur and Agincourt.

Criticism has been exercised on three outstanding points: Hal's soliloquy in Part I, i ii 172-194, Falstaff's alleged cowardice, and his final rejection. Shakespeare had the task of reconciling to his listeners the traditional scapegrace Hal with the historic warrior king and national hero; and we may take Hal's soliloquy as a conventional device intended to make the audience wiser in this matter than all other persons in the play. Commentators are sharply divided in the matter of Falstaff's cowardice. Maurice Morgann in 1777 founded a tradition that the superficial impression of cowardice was to be corrected by the deeper

<sup>1</sup>Tillyard, 265 f. <sup>2</sup>Dover Wilson: F, 20, points out that Falstaff is associated in *Henry IV* with the Devil of the Miracle play, the Vice of the Morality and the Riot of the Interlude. Phrases in the play which seem reminiscent of this older drama are to be found in Part I, i ii 100, 103; ii iv 120, 199, 394, 399, 407, 408; iii 157. Part II, i ii 148, 150; ii ii 38; ii iv 297; iii ii 279; iv iv 62; iv v 135; v v 46, 60.

understanding of Falstaff's natural hardihood;<sup>1</sup> and A. C. Bradley continued the tradition, persuaded that Falstaff transcended all conventions and even Shakespeare's original intentions regarding him.<sup>2</sup> Dowden approvingly quoted from Morgann: Falstaff was cowardly in appearance and brave in reality;<sup>3</sup> a view modified by Hudson, who declared that Falstaff has "a peculiar vein indeed of cowardice, or something very like it, yet he is not a coward."<sup>4</sup> Charlton admires his ruse of feigned death at Shrewsbury, his superb self-command and non-chalance, and while he does not claim courage for Falstaff, he denies cowardice.<sup>5</sup> Kittredge regards Hal's accusation of cowardice in Part I, II.iv, as part of a practical joke, wrongly interpreted traditionally.<sup>6</sup> "A coward, then, if ever there was one," says Stoll.<sup>7</sup> Courage is not, however, a term to be taken as necessarily applicable to the whole of a man's activities: it is arguable that Falstaff was intellectually and wittily daring and physically far from heroic. His relations with men of rank, endowed with power of life and death and remorselessly capable of exercising it on greater men than Falstaff and even for lesser crimes than his own, display a certain courage: he may nevertheless, with his zest for self-indulgence, possess on occasion a facility for decamping, a general idea that 'honour' is futile and discretion the better part of valour, besides an instinct to beware of the true lion and the lion's whelps.

Comments on Hal's rejection of his companion have been harsh. Hazlitt thinks the Prince's conduct unforgivable.<sup>8</sup> Masefield considers that Shakespeare never wrote anything more terrible than the final scene between Falstaff and Henry V.<sup>9</sup> Quiller-Couch, defining Hal as a cold prig, adds that Shakespeare had to rid Hal of Falstaff because Falstaff was the better man.<sup>10</sup> The rejection is, however, gradually led up to. For Falstaff's robust exploits in Part I on the highway and battlefield, we have in II the disreputable encounters with Quickly, Tear-sheet and Sergeant Fang, and the swindling of Quickly; the diddling recruitment at Shallow's place and the swindling of that fatuous busy-body; a man killed in a brawl involving Pistol and Falstaff's two female friends and arrest of all three. Historically and dramatically, Shakespeare had no option: the immortal rogue had to go, and with all his

<sup>1</sup>Often reprinted. See Jaggard, 222. Ed. W. A. Gill, Oxford, 1912; Nichol Smith's *Eighteenth Century Essays*, Glasgow, Maclehose, 1903; extracts in Nichol Smith, 173 f.; synopsis in Ralli, i 73 f. <sup>2</sup>Bradley: OL, 245-75. <sup>3</sup>Dowden, 365. Johnson differed: he said, "if Falstaff was not a coward, Shakespeare knew nothing of his art" (Boswell, *Life*, ed. Hill-Powell, 1934, iv 515). <sup>4</sup>Hudson, ii 84. <sup>5</sup>Charlton, 182 f. <sup>6</sup>Kittredge, 544. Reed's remark is that though Falstaff was no constitutional coward, danger had no charm in his eyes. The limit of the romantic view is perhaps Swinburne's reference to "the ever dear and honoured presence of Sir John." Reed, 117; Swinburne: SS, 111. <sup>7</sup>Stoll, 457. <sup>8</sup>Hazlitt, 143. <sup>9</sup>Masefield, 118. <sup>10</sup>Quiller-Couch, 153.



unabashed effrontery, his unconquerable and evasive humour, his perpetual charm. The Vice must depart. "We accept the situation as right and necessary," says Tolman.<sup>1</sup> Falstaff's going, in Palmer's phrase, was a political and human necessity.<sup>2</sup> There was, writes Spencer, nothing else for Shakespeare or Henry to do.<sup>3</sup> Tillyard finds Henry's final homily all the more appropriate in that it echoes so many of Falstaff's own words.<sup>4</sup> Miss L. B. Campbell is clear that Elizabethans would not have found the dismissal amiss.<sup>5</sup> If any fault there be, it lies, as Alden has put it, not in the rejection of Falstaff, but in the fact that he was made too attractive to be rejected without a pang.<sup>6</sup> When all is said, it is important to notice that Shakespeare found Henry's dismissal of his boon companions in *The Famous Victories*, Scene ix, l. 48 f.<sup>7</sup>

Stoll's comparative study of Falstaff<sup>8</sup> shows the many affinities which exist between Shakespeare's knight and characters in the literature of many lands, from Bacchus and Silenus and Miles Gloriosus to the braggarts, capitanos and many others in later times. Falstaff has resemblances to each of them in part or whole, and such is his complexity that Stoll himself is led to remark that "the whole man or a tithe of him never trod the earth."<sup>9</sup> The Falstaff of *Henry IV* is exempt, however, from some of the adventures which befell various of this motley array of characters: he is not publicly shamed and buffeted, nor does he figure ignominiously in an underhand love-affair. That was reserved for the lesser Falstaff of *The Merry Wives of Windsor*.<sup>10</sup>

<sup>1</sup>Tolman, 11. <sup>2</sup>Palmer, 191. <sup>3</sup>Spencer, 193. <sup>4</sup>Tillyard, 268. <sup>5</sup>Campbell: SH, 242. <sup>6</sup>Alden, 179. <sup>7</sup>J. I. M. Stewart in TLS, 26 May, 1945, suggested that *The Famous Victories* could be a memorially reconstructed version of Shakespeare's lost source. <sup>8</sup>Stoll, 403-90. <sup>9</sup>Stoll, 430. <sup>10</sup>According to Q, Sir John has a minor buffeting at Gadshill, II ii 91. For Cazamian's estimate of the two different Falstaffs in *Henry IV* on the one hand and in *Merry Wives* on the other, see Introduction to *Merry Wives* in our Vol. 1, p. 779

## DRAMATIS PERSONÆ

KING HENRY the Fourth  
HENRY, Prince of Wales, } sons to the King.  
JOHN of Lancaster, }  
EARL OF WESTMORELAND.  
SIR WALTER BLUNT.  
THOMAS PERCY, Earl of Worcester.  
HENRY PERCY, Earl of Northumberland.  
HENRY PERCY, surnamed HOTSPUR, his son.  
EDMUND MORTIMER, Earl of March.  
RICHARD SCROOP, Archbishop of York.  
ARCHIBALD, Earl of DOUGLAS.  
OWEN GLENDOWER.  
SIR RICHARD VERNON.  
SIR JOHN FALSTAFF.  
SIR MICHAEL, a friend to the Archbishop of York.  
POINS.  
GADSHILL.  
PETO.  
BARDOLPH.

LADY PERCY, wife to Hotspur, and sister to Mortimer.  
LADY MORTIMER, daughter to Glendower, and wife to Mortimer.  
MISTRESS QUICKLY, hostess of the Boar's Head Tavern in Eastcheap.

Lords, Officers, Sheriff, Vintner, Chamberlain, Drawers, Carriers,  
Travellers, Messengers and Attendants.

SCENE: ENGLAND.

The *Dramatis Personæ* was first printed by Rowe. At the end of the Second Part of the play Ff give "The Actors names" in which the names of those in Part I who survive will be found and in which the characters are divided into categories, Falstaff and his companions being described as the "Irregular Humorists." In Part I Westmoreland is spelt Westmerland in the text of Q<sup>1</sup> F<sup>1</sup>. Douglas is spelt Dowglas in F<sup>1</sup> and both spellings appear in Q<sup>1</sup>. Percy and Percie occur in both texts. F<sup>1</sup> has Glendour as well as Glendower, and spells Gadshill as Gads hill or Gads-hill. Paines and Poynes are common

to both texts; and both refer to Haruey and Rossill (see footnote to i ii 156). Bardol which occurs with Bardolph in F<sup>1</sup> is, with Bardoll, the common form in Q<sup>1</sup>. Both texts have Bullingbrooke and Q<sup>1</sup> has Bullenbrooke. F<sup>1</sup> has Worster but usually Worcester. Sir Michael appears as Sir Mighel in Q<sup>1</sup> and Sir Michell in F<sup>1</sup>. Q<sup>1</sup> has Frances and Fraunces as well as Francis for the Drawer. The form Hotspurre is preferred in F<sup>1</sup>; and his wife, actually named Elizabeth, is called by him Kate in the play.

[NOTE ON THE FOOTNOTES IN *Henry IV*.—Of the Quarto editions of Part I, Quartos 1 and 5 are of the greatest importance, and notes from the Quartos are frequently restricted in this edition to those two publications. Readings from modern editions are given from Cambridge edn., Wordsworth, Delius, Craig, Chambers, Hemingway (Yale edn.), Cowl, Morgan, Kittredge, Neilson and Hill (NCE), and Dover Wilson (CNS). For the sake of brevity these are in some instances referred to collectively as 'Editors.' Apart from them and the early Folios, reference is made to the Variorum editions in the Furness series of Parts I and II; and these are respectively designated Hemingway: Var., and Shaaber. References to the earlier editions give in all cases, from Rowe onwards, the names of the editors.]

# THE FIRST PART OF KING HENRY THE FOURTH

## ACT I

### SCENE I. LONDON. THE PALACE.

*Enter King Henry, Lord John of Lancaster, the Earl of Westmoreland,  
Sir Walter Blunt, with others.*

KING

So shaken as we are, so wan with care,  
Find we a time for frightened peace to pant,  
And breathe short-winded accents of new broils  
To be commenced in stronds afar remote.  
No more the thirsty entrance of this soil 5  
Shall daub her lips with her own children's blood;  
No more shall trenching war channel her fields,  
Nor bruise her flow'rets with the armed hoofs  
Of hostile paces: those opposed eyes,  
Which, like the meteors of a troubled heaven, 10  
All of one nature, of one substance bred,

---

THE FIRST . . . HENRY IV.] Q<sup>1</sup>. \* *The Historie of Henry the fourth* [Q<sup>2</sup> *Henrie*].  
F<sup>1</sup> *The First Part of Henry the Fourth, with the Life and Death of HENRY  
Simoned HOT-SPURRE.* ACT I SCENE I.] Not in Q<sup>1</sup>. \* Ff Actus Primus.  
Scæna Prima. LONDON. THE PALACE.] Added by Cam after Pope and  
Theobald. *Enter . . . Sir Walter Blunt.*] Qq Ff omit *Sir Walter Blunt*, Lord  
John says nothing in this Sc. The speech-prefixes in this Sc. in Q<sup>1</sup> and F<sup>1</sup>  
are King, West. 4 stronds] F<sup>1</sup>. \* *Storms Capell*, Wordsworth, NCE *strands*  
Cam, Delius, Craig, Chambers, Hemingway, Cowi-Morgan, Kittredge, CNS  
*stronds* 5, 6 No . . . blood:] Some older commentators found this passage  
obscure, Coleridge described the obscurity as of the Shakespearian sort, but  
agreed with Theobald that "thirsty entrance" meant dry penetrability of the  
soil. *this soil* signifies, of course, England; and Delius remarks that the  
second line is, with Shakespearian licence, constructed as if *soil* and *not*  
*thirsty entrance* were the subject. *entrance* has been a difficulty; F<sup>1</sup> amended  
to *Entrails*; and *entrants*, *Erinnys*, *engeance* and other substitutes have been  
conjectured; but editors adhere to *entrance* For *entrance* the Doryng MS.  
has *basome*, for *soil* it has *land* and for *daub* her *lips* it has *wash herself* For  
other differences, see Hemingway: Var. 498 f. 6 *daub*] Q<sup>1</sup> *darbe* (F<sup>1</sup> *darbe*  
F<sup>2</sup>. \* *dambe* F<sup>4</sup> *damb* Editors now follow Q F *daub*

Did lately meet in the intestine shock  
 And furious close of civil butchery,  
 Shall now, in mutual well-beseeming ranks,  
 March all one way, and be no more opposed 15  
 Against acquaintance, kindred and allies.  
 The edge of war, like an ill-sheathed knife,  
 No more shall cut his master. Therefore, friends,  
 As far as to the sepulchre of Christ,  
 Whose soldier now, under whose blessed cross 20  
 We are impresséd and engaged to fight,  
 Forthwith a power of English shall we levy,  
 Whose arms were moulded in their mothers' womb  
 To chase these pagans in those holy fields  
 Over whose acres walked those blessed feet 25  
 Which fourteen hundred years ago were nailed  
 For our advantage on the bitter cross.  
 But this our purpose now is twelve month old,  
 And bootless 'tis to tell you we will go:  
 Therefore we meet not now. Then let me hear 30  
 Of you, my gentle cousin Westmoreland,  
 What yesternight our Council did decree  
 In forwarding this dear expedience.

## WESTMORELAND

My liege, this haste was hot in question,  
 And many limits of the charge set down 35  
 But yesternight: when all athwart there came  
 A post from Wales loaden with heavy news;  
 Whose worst was, that the noble Mortimer,  
 Leading the men of Herefordshire to fight  
 Against the irregular and wild Glendower, 40  
 Was by the rude hands of that Welshman taken,  
 A thousand of his people butcheréd;  
 Upon whose dead corpse there was such misuse,  
 Such beastly shameless transformation,  
 By those Welshwomen done, as may not be 45  
 Without much shame retold or spoken of.

20 soldier now,] Henry had previously been a pilgrim in Jerusalem. 23 Whose  
 . . . womb] Omitted by Wordsworth. 24 in] Deryng MS. *from* 26 fourteen  
 hundred] Q<sup>1</sup>. \* 1400. Ff *fourteene hundred* 28 now . . . old,] From Q<sup>1</sup>. Q<sup>4</sup>  
*is twelue month old*, Ff *is a twelue month old*, Cam, Chambers, Kittredge,  
 NCE, Cowl-Morgan, CNS follow Q<sup>1</sup>. Wordsworth, Delius, Craig follow F.  
*Hemingway now is twelve months old*, 39 Herefordshire] Q<sup>1</sup> *Herdforshire*  
 Q<sup>4</sup> *Herdforshire* (3 syllables). 42 A thousand] From Qq. Ff *And a thousand*  
 Young: EP, 1190, thinks *And* should be retained. Craig follows F. 44 Such  
 . . . transformation,] Omitted by Wordsworth.

## KING

It seems then that the tidings of this broil  
 Brake off our business for the Holy Land.

## WESTMORELAND

This matched with other did, my gracious lord;  
 For more uneven and unwelcome news 50  
 Came from the north and thus it did import:  
 On Holy-rood day, the gallant Hotspur there,  
 Young Harry Percy, and brave Archibald,  
 That ever-valiant and approvéd Scot,  
 At Holmedon met, 55  
 Where they did spend a sad and bloody hour;  
 As by discharge of their artillery,  
 And shape of likelihood, the news was told;  
 For he that brought them, in the very heat  
 And pride of their contention did take horse, 60  
 Uncertain of the issue any way.

## KING

Here is a dear, a true industrious friend,  
 Sir Walter Blunt, new lighted from his horse,  
 Stained with the variation of each soil  
 Betwixt that Holmedon and this seat of ours; 65  
 And he hath brought us smooth and welcome news.  
 The Earl of Douglas is discomfited:  
 Ten thousand bold Scots, two and twenty knights,  
 Balked in their own blood did Sir Walter see  
 On Holmedon's plains. Of prisoners, Hotspur took 70  
 Mordake Earl of Fife, and eldest son  
 To beaten Douglas, and the Earl of Athol,

49 other did,] From Q<sup>1</sup>. Q<sup>5</sup> Ff *other like*, Delius, Craig *other like*, 50 For more] From Q<sup>1</sup>. Q<sup>5</sup> F<sup>2</sup>, \* *Far more* F<sup>1</sup>, \* *Farre more* Editors follow Q<sup>1</sup>. 51 import:] Q<sup>1</sup> *import*, Q<sup>5</sup> Ff *report*: 52 Holy-rood] Q<sup>1</sup> *holly rode* 55, 56 At . . . hour;] As in Capell. Lines in Qq Ff end in *spend . . . houre*: Editors generally follow Capell. 62 a dear, a true] From Q<sup>5</sup>. Q<sup>1</sup> *deere, a true* Q<sup>5</sup> Ff *a deare, and true* (Ff *deere* or *dear*). Cam, Chambers, Kittredge, NCE, Cowl-Morgan, CNS follow Q<sup>5</sup>. Wordsworth, Delius, Craig, Hemingway follow Q<sup>5</sup>. true industrious] From Q Ff. Theobald, Wordsworth, Delius, Kittredge *true-industrious* 64 Stained] F<sup>1</sup> *Strain'd* 66 welcome] F<sup>1</sup> *welcomes* 69 blood did] Q<sup>1</sup> *bloud. Did* 71 Mordake Earl] From Qq Ff. Pope *Mordake the Earl*. Cam, Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan, CNS follow Pope. Chambers, Kittredge follow Q F. NCE *Murdoch Earl* The trilled *r* here has the effect of adding a syllable, making the word trisyllabic: Mordake (cf. Douglas, v ii 33). 72 Douglas,] Mordake or Murdoch was, as Holinshed states in one passage (p. 133), son to the Duke of Albany. In a previous passage (p. 132) Holinshed recorded among the prisoners "Mordake earle of Fife, son to the gouernour Archembald earle Dowglas." The lack of

Of Murray, Angus, and Menteith.  
And is not this an honourable spoil?  
A gallant prize? Ha, cousin, is it not?

75

WESTMORELAND

In faith,  
It is a conquest for a prince to boast of.

KING

Yea, there thou mak'st me sad and mak'st me sin  
In envy that my Lord Northumberland  
Should be the father to so blest a son,

80

A son who is the theme of honour's tongue;  
Amongst a grove the very straightest plant;  
Who is sweet Fortune's minion and her pride:  
Whilst I, by looking on the praise of him,  
See riot and dishonour stain the brow

85

Of my young Harry. O that it could be proved  
That some night-tripping fairy had exchanged  
In cradle-clothes our children where they lay,  
And called mine Percy, his Plantagenet!

Then would I have his Harry, and he mine.  
But let him from my thoughts. What think you, coz,  
Of this young Percy's pride? The prisoners,  
Which he in this adventure hath surprised,  
To his own use he keeps; and sends me word,  
I shall have none but Mordake Earl of Fife.

90

95

WESTMORELAND

This is his uncle's teaching: this is Worcester,  
Malevolent to you in all aspects;  
Which makes him prune himself, and bristle up

---

a comma after *gouverneur* may have misled the dramatist. The error recurs at i iii 261. This was noted by Theobald, and Capell proposed to amend the text according to fact. A further error, due to Holinshed, is the mention of Menteith as a separate person: Menteith was a title of Mordake's. Like other editors we follow Q F. Earl] From Qq Ff. Pope, Wordsworth, Craig, Hemingway *Earls* 73 Murray,] Qq *Murrey*, F<sup>1</sup> *Murry*, F<sup>2-4</sup> *Marry*, Holinshed *Murrey* Editors generally *Murray*, NCE *Moray*, 75-77 Ha, . . . of.] From Qq Ff. *In faith it is.* forms the end in Q<sup>1</sup>.<sup>2</sup> of the King's speech and Westmoreland begins *A conquest* Unusual space between *not?* and *In* in Q<sup>1</sup>.<sup>2</sup> CNS, 103, attributes the odd text in Q<sup>1</sup> to the printer's effort to economise space, resulting in misplacement of the prefix *West.* which should have preceded *In faith* Like other modern editors we follow Steevens' arrangement of 1793; but, following Steevens 1778, Wordsworth reads *Faith* omitting *In* 78 mak'st) Cam and other editors *makest* Cam where editors supply the elided *e*, etc., are not as a rule further noticed in the footnotes to *Henry IV.* 80 to] Q<sup>1</sup> to Q<sup>2</sup> Ff of Cam, Wordsworth, Craig, Chambers, Hemingway, Kittredge, NCE, Cowi-Morgan, CNS as *Delius* of

The crest of youth against your dignity.

KING

But I have sent for him to answer this; 100  
And for this cause awhile we must neglect  
Our holy purpose to Jerusalem.  
Cousin, on Wednesday next our Council we  
Will hold at Windsor: so inform the lords;  
But come yourself with speed to us again, 105  
For more is to be said and to be done  
Than out of anger can be uttered.

WESTMORELAND

I will, my liege.

*Exeunt.*

SCENE II. LONDON. AN APARTMENT OF THE PRINCE'S.

*Enter the Prince of Wales and Falstaff.*

FALSTAFF Now, Hal, what time of day is it, lad?

PRINCE Thou art so fat-witted with drinking of old sack and  
unbuttoning thee after supper and sleeping upon benches after  
noon, that thou hast forgotten to demand that truly which thou 5  
wouldest truly know. What a devil hast thou to do with the time  
of the day? Unless hours were cups of sack, and minutes capons,  
and clocks the tongues of bawds, and dials the signs of leaping-  
houses, and the blessed sun himself a fair hot wench in flame-  
coloured taffeta, I see no reason why thou shouldst be so  
superfluous to demand the time of the day. 10

FALSTAFF Indeed, you come near me now, Hal; for we that take  
purses go by the moon and the seven stars, and not by Phoebus,  
he, 'that wand'ring knight so fair.' And, I prithee, sweet wag,

103, 104 Cousin, . . . lords;] First line in Qq Ff ends at *hold* Pope's arrange-  
ment. 104 so] F<sup>1</sup> and so inform] Q<sup>2</sup> *inform* scene II.] Not in Q<sup>1</sup>.  
Ff Scene Secunda. LONDON. . . Prince's.] Added by Theobald. *Enter . . .*  
*Falstaff.*] Qq *Enter prince of Wales and sir John Falstaff.* Ff *Enter Henry*  
*Prince of Wales, Sir John Falstaff, and Poins.* (F<sup>1</sup> Poins.) The speech  
prefines in Q<sup>1</sup> in this Sc. are: Falst., Fal.; Prince, Prin.; Poins, Poyne, Poy.,  
Po., Poia. In F<sup>1</sup>: Poins, Poins, Poia, Poy, Poyne; Fal; Prince, Prin. 3, 4 after  
noon.] From Qq. Ff in the *afternoons*, 5 a devil 7-9 and clocks . . . taffeta,]  
Wordsworth omits. 9 shouldst] Q<sup>1</sup> F<sup>1</sup>. 2 shouldst Q<sup>2</sup> F<sup>2</sup>. 4 shouldst NCE  
shouldst 12 the seven] Q<sup>2</sup> Ff *seven* Editors follow Q<sup>1</sup> *the seven* (The seven  
stars signifies the N. Pole constellation or the Pleiades, probably the latter.)  
13 wand'ring] From Qq Ff. Kittredge, NCE *wand'ring*. Others *wandering*.



when thou art a king, as, God save thy Grace,—Majesty I  
should say, for grace thou wilt have none,— 15

PRINCE What, none?

FALSTAFF No, by my troth, not so much as will serve to be pro-  
logue to an egg and butter.

PRINCE Well, how then? Come, roundly, roundly.

FALSTAFF Marry, then, sweet wag, when thou art king, let not us 20  
that are squires of the night's body be called thieves of the day's  
beauty. Let us be Diana's foresters, gentlemen of the shade,  
minions of the moon; and let men say we be men of good  
government, being governed, as the sea is, by our noble and  
chaste mistress the moon, under whose countenance we steal. 25

PRINCE Thou sayest well, and it holds well too, for the fortune  
of us that are the moon's men doth ebb and flow like the sea,  
being governed, as the sea is, by the moon. As, for proof, now; a  
purse of gold most resolutely snatched on Monday night and  
most dissolutely spent on Tuesday morning; got with swearing 30  
'Lay by' and spent with crying 'Bring in'; now in as low an ebb  
as the foot of the ladder, and by and by in as high a flow as the  
ridge of the gallows.

FALSTAFF By the Lord, thou sayst true, lad. And is not my  
hostess of the tavern a most sweet wench? 35

PRINCE As the honey of Hybla, my old lad of the castle. And  
is not a buff jerkin a most sweet robe of durance?

FALSTAFF How now, how now, mad wag! What, in thy quips  
and thy quiddities? What a plague have I to do with a buff  
jerkin? 40

14 a] In Q<sup>1</sup> only. Omitted in Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge, Cowl-Morgan, CNS. Admitted in NCE. 15 none,—] Qq Ff none. Rowe's dash, generally adopted. 17 by my troth,] Omitted in Ff. 21, 22 body . . . beauty.] Daniel, 50, proposed *beauty* . . . *booty*. As Canon Ainger pointed out in a private note, however, Falstaff's pun is based on the title Squire of the King's body. Steevens, Wordsworth and others have seen a pun on *knight*—*night* in the passage, which Henry Bradley (Sh. Eng., ii 541) considers impossible as the *k* of *knight* was pronounced. But Dover Wilson, CNS, 119, produces evidence that such puns were possible. Steevens remarks that "*A squire of the body* signified originally, the attendant on a knight." 25 we steal.] Pope, Wordsworth *we—steal*. 26 sayest] Q<sup>1</sup> *sailest* Q<sup>8</sup> *sayest* Ff *say'st* Cam, Wordsworth, Craig, Chambers, Hemingway, Kittredge, Cowl-Morgan, CNS *sayest* Delius, NCE *say'st* 28 proof, now: a] From Rowe. Qq Ff *prooffe*. Now a Cam, Wordsworth, NCE, Cowl-Morgan *proof*, now: a Delius, Craig, Hemingway, Kittredge *proof* now: a Chambers *proof*, now, a CNS *proof* now, a 34 By the Lord,] Omitted in Ff. sayst] Q<sup>1</sup> *saist* Q<sup>8</sup> *saist* Ff *say'st* Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl-Morgan *sayest* 34-50 And is not . . . apparent] Omitted by Wordsworth. 36 As the] From Qq. Ff *As is the* Editors follow Q. of Hybla,] Omitted in Ff.

- PRINCE Why, what a pox have I to do with my hostess of the tavern?
- FALSTAFF Well, thou hast called her to a reckoning many a time and oft.
- PRINCE Did I ever call for thee to pay thy part? 45
- FALSTAFF No, I'll give thee thy due, thou hast paid all there.
- PRINCE Yea, and elsewhere, so far as my coin would stretch; and where it would not, I have used my credit.
- FALSTAFF Yea, and so used it that, were it not here apparent that thou art heir apparent—But, I prithee, sweet wag, shall there be gallows standing in England when thou art king? and resolution thus fubbed as it is with the rusty curb of old father antic the law? Do not thou, when thou art king, hang a thief. 50
- PRINCE No, thou shalt. 55
- FALSTAFF Shall I! O rare! By the Lord, I'll be a brave judge.
- PRINCE Thou judgest false already: I mean, thou shalt have the hanging of the thieves and so become a rare hangman.
- FALSTAFF Well, Hal, well; and in some sort it jumps with my humour as well as waiting in the court, I can tell you. 60
- PRINCE For obtaining of suits?
- FALSTAFF Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat or a lugged bear.
- PRINCE Or an old lion, or a lover's lute 65
- FALSTAFF Yea, or the drone of a Lincolnshire bagpipe.
- PRINCE What sayest thou to a hare, or the melancholy of Moorditch?
- FALSTAFF Thou hast the most unsavoury similes, and art indeed the most comparative, rascalliest, sweet young prince. 70
- But, Hal, I prithee, trouble me no more with vanity. I would to God thou and I knew where a commodity of good names were to be bought. An old lord of the Council rated me the other day in the street about you, sir, but I marked him not; and yet he talked very wisely, but I regarded him not; and 75
- yet he talked wisely, and in the street too.

43 reckoning] F<sup>1</sup> *reck'ning* 49 not] Omitted in Ff. Editors follow Q.  
 50 apparent—] Qq Ff *apparant*. Rowe added dash, usually adopted.  
 52 fubbed] Q<sup>1</sup>. <sup>5</sup> *fubd* Ff *fobb'd* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway *fobbed* Kittredge *fubb'd* NCE *fobb'd* Cowl-Morgan, CNS *fubbed* 53 king.] From Q<sup>1</sup>. Q<sup>2</sup> Ff *a King* Delius *a king* 56 By the Lord.] Omitted in Ff. 63 'Sblood.] Omitted in Ff. Wordsworth *Faith*, 69 *similes*.] Q<sup>1</sup> F<sup>2</sup> *smiles*, Q<sup>2</sup> F<sup>2-4</sup> *smiles*, 70 rascalliest.] From Q<sup>1</sup>. Q<sup>2</sup> Ff *rascaliest* 72 to God] Omitted in Ff.

PRINCE Thou didst well, for wisdom cries out in the streets,  
and no man regards it.

FALSTAFF O, thou hast damnable iteration, and art indeed  
able to corrupt a saint. Thou hast done much harm upon me, 80

Hal: God forgive thee for it! Before I knew thee, Hal, I knew  
nothing, and now am I, if a man should speak truly, little better  
than one of the wicked. I must give over this life, and I will  
give it over. By the Lord, and I do not, I am a villain. I'll be  
damned for never a king's son in Christendom. 85

PRINCE Where shall we take a purse to-morrow, Jack?

FALSTAFF 'Zounds, where thou wilt, lad: I'll make one. An I  
do not, call me villain and baffle me.

PRINCE I see a good amendment of life in thee, from praying  
to purse-taking. 90

FALSTAFF Why, Hal, 'tis my vocation, Hal. 'Tis no sin for a man  
to labour in his vocation,

*Enter Poins.*

Poins! Now shall we know if Gadshill have set a match. O,  
if men were to be saved by merit, what hole in hell were hot  
enough for him? This is the most omnipotent villain that ever  
cried 'Stand' to a true man. 95

PRINCE Good morrow, Ned.

POINS Good morrow, sweet Hal. What says Monsieur  
Remorse? What says Sir John Sack and Sugar? Jack! how  
agrees the devil and thee about thy soul, that thou soldest him 100  
on Good Friday last for a cup of Madeira and a cold capon's  
leg?

PRINCE Sir John stands to his word, the devil shall have his  
bargain, for he was never yet a breaker of proverbs. He will  
give the devil his due. 105

POINS Then art thou damned for keeping thy word with the  
devil.

PRINCE Else he had been damned for cozening the devil.

77, 78 wisdom . . . and] Omitted in Ff. (From *Proverbs* i 20, 24.) 82 am I,] Ff *I am* 84 By the Lord,] Omitted in Ff. 87 'Zounds,] Omitted in Ff, Wordsworth. An] From Q<sup>1</sup>.<sup>2</sup> Others and 92 *Enter Poins.*] Omitted in Ff. Capell: *Enter Poins*, at a distance, after l. 88. Craig inserts after l. 90. Wordsworth *Enter Poins* at some distance after l. 90. 93 match.] Ff *Watch*. Editors follow Q *match*. 99 Sack and Sugar? ] Q<sup>1</sup> *Sacke, and Sugar* Q<sup>2</sup> *Sacke and Sugar*, Wordsworth, Delius, Craig *Sack and Sugar*. Cowl-Morgan *Sack and Sugar*? Sugar? Jack! ] From Rowe. Q<sup>1</sup> *Sugar Jacke*? Q<sup>2</sup> *Sugar, Jacke*? F<sup>1</sup> *Sugar Jacke*? F<sup>2</sup> *Sugar, Jacke*? F<sup>3</sup> *Sugar, Jacke*? Editors follow Rowe, some with *Jack*, 108 been] Omitted in F<sup>1</sup>.

POINS But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill! There are pilgrims going to Canter- 110 bury with rich offerings, and traders riding to London with fat purses. I have vizards for you all; you have horses for yourselves. Gadshill lies to-night in Rochester. I have bespoke supper to-morrow night in Eastcheap. We may do it as secure as sleep. If you will go, I will stuff your purses full of crowns; 115 if you will not, tarry at home and be hanged.

FALSTAFF Hear ye, Yedward: if I tarry at home and go not, I'll hang you for going.

POINS You will, chops?

FALSTAFF Hal, wilt thou make one? 120

PRINCE Who, I rob? I a thief? Not I, by my faith.

FALSTAFF There's neither honesty, manhood, nor good fellowship in thee, nor thou cam'st not of the blood royal, if thou darest not stand for ten shillings.

PRINCE Well then, once in my days I'll be a madcap. 125

FALSTAFF Why, that's well said.

PRINCE Well, come what will, I'll tarry at home.

FALSTAFF By the Lord, I'll be a traitor then, when thou art king.

PRINCE I care not.

POINS Sir John, I prithee, leave the Prince and me alone. I 130 will lay him down such reasons for this adventure that he shall go.

FALSTAFF Well, God give thee the spirit of persuasion and him the ears of profiting, that what thou speakest may move and what he hears may be believed, that the true prince may, for 135 recreation sake, prove a false thief; for the poor abuses of the time want countenance. Farewell: you shall find me in Eastcheap.

PRINCE Farewell, the latter spring! farewell, All-hallown summer! 140

*Exit Falstaff.*

POINS Now, my good sweet honey lord, ride with us to-morrow. I have a jest to execute that I cannot manage alone. Falstaff, Bardolph, Peto and Gadshill shall rob those men

114 night] Omitted in Ff. 121 Who, I rob?] From Q<sup>a</sup> Ff. Q<sup>a</sup> Who I rob, Cam, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE follow F. Wordsworth *Who? I rob?* CNS *Who, I? rob?* by my faith.] Omitted in Ff. 128 By the Lord,] Omitted in Ff. 133 God give thee and him] From Qq. Ff *maist thou have . . . and he* Editors follow Q. 139 the] Pope *thou* Qq Ff *the* Delius, Cowl-Morgan *the* Others *thou* 140 *Exit Falstaff.*] Omitted in Qq F<sup>a</sup>, F<sup>a</sup> *Exit Fal.* 143 Bardolph, Peto] From Theobald. Qq Ff Harvey, Russell, Theobald first suggested that Harvey and Russell were the names of actors playing Bardolph and Peto,

that we have already waylaid; yourself and I will not be there; and when they have the booty, if you and I do not rob 145 them, cut this head off from my shoulders.

PRINCE How shall we part with them in setting forth?

POINS Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail, and then will they adventure upon the exploit themselves; which they shall have no sooner achieved, but we'll 150 set upon them.

PRINCE Yea, but 'tis like that they will know us by our horses, by our habits, and by every other appointment, to be ourselves.

POINS Tut! our horses they shall not see. I'll tie them in the 155 wood. Our vizards we will change after we leave them: and, sirrah, I have cases of buckram for the nonce, to immask our noted outward garments.

PRINCE Yea, but I doubt they will be too hard for us.

POINS Well, for two of them, I know them to be as true-bred 160 cowards as ever turned back; and for the third, if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us when we meet at supper: how thirty, at least, he fought with; what wards, what blows, what extremities he 165 endured; and in the reproof of this lives the jest.

PRINCE Well, I'll go with thee. Provide us all things necessary and meet me to-morrow night in Eastcheap: there I'll sup. Farewell.

POINS Farewell, my lord.

*Exit.* 170

PRINCE

I know you all, and will awhile uphold

and Chambers (ES, iii 196 n.) made the same assumption but corrected it in Chambers: WS, i 382, where it is mentioned that Harvey and Russell were well-known names at the Elizabethan court. In ii iv 154, 156, 160 Qq have a speech-prefix Ross, which F changes to Gad. (for Gadshill). See Introduction. 146 off] In Q<sup>1</sup>.<sup>a</sup> only. Omitted in Wordsworth, Craig, Hemingway. 147 How] Ff *But how* Wordsworth, Delius, Craig, Hemingway *But how* 153 Yea,] Ff *I*, Rowe, Wordsworth *Ay*, 159 Yea, but] Ff *But* Wordsworth *But* 163 same] Omitted in Q<sup>6</sup> Ff. 166 lives] From Q<sup>1</sup>. Others *lyes* or *lies* Editors mostly read *lies*. Chambers, Cowl-Morgan, CNS *lives* 168 me to-morrow night] From Qq Ff. Capell *me to-night* Knight *me. Tomorrow* Knight explains that though Steevens favoured *to-night* as the robbery was to be committed at four in the morning, the Prince is evidently thinking less of the exploit at Gadshill than of the meeting after supper. Perhaps, he adds, some intermediate place of meeting was thought of by the Prince; but he breaks off exultingly; and hence Knight's punctuation. Editors mostly follow Q F. Kittredge *me to-night* 171 *awhile*] F<sup>1</sup>.<sup>a</sup> *a-while* The rest *a while* Cam, Chambers, Cowl-Morgan, NCE *a while*

The unyoked humour of your idleness.  
 Yet herein will I imitate the sun,  
 Who doth permit the base contagious clouds  
 To smother up his beauty from the world, 175  
 That, when he please again to be himself,  
 Being wanted, he may be more wondered at  
 By breaking through the foul and ugly mists  
 Of vapours that did seem to strangle him.  
 If all the year were playing holidays, 180  
 To sport would be as tedious as to work;  
 But when they seldom come, they wished-for come,  
 And nothing pleaseth but rare accidents.  
 So, when this loose behaviour I throw off  
 And pay the debt I never promiséd, 185  
 By how much better than my word I am,  
 By so much shall I falsify men's hopes;  
 And like bright metal on a sullen ground,  
 My reformation, glitt'ring o'er my fault,  
 Shall show more goodly and attract more eyes 190  
 Than that which hath no foil to set it off.  
 I'll so offend, to make offence a skill,  
 Redeeming time when men think least I will. *Exit.*

## SCENE III. WINDSOR CASTLE.

*Enter the King, Northumberland, Worcester, Hotspur, Sir Walter Blunt, with others.*

KING

My blood hath been too cold and temperate,  
 Unapt to stir at these indignities,  
 And you have found me; for accordingly  
 You tread upon my patience: but be sure  
 I will from henceforth rather be myself, 5  
 Mighty, and to be feared, than my condition,

182 wished-for] Q<sup>1</sup>.<sup>a</sup> *wisht for* Ff *wisht-for* Cam, Craig, Hemingway, Cowl-Morgan, NCE *wish'd for* CNS *wished for* Wordsworth, Delius, Kittredge *wish'd-for* Chambers *wished-for* 189 glitt'ring] From Q<sup>1</sup> Ff *glittering* 191 foil] Q<sup>1</sup> *foile* Q<sup>2</sup> *soile* F<sup>1</sup>.<sup>a</sup> *soyle* F<sup>2</sup>.<sup>a</sup> *soyl* Editors follow Q<sup>1</sup> 193 *Exit.*] Omitted in Ff. SCENE III.] Not in Q<sup>1</sup>.<sup>a</sup> Ff *Scena Tertia. WINDSOR CASTLE.*] This is in accordance with i i 104 and Holinshed, 133. Theobald placed the Sc. in the London Palace, and Globe, Cam and most editors follow. Anders, 264, drew attention to the error. *Enter . . . with others.*] From Qq. Ff . . . *and others.* The speech-prefixes in this Sc. in Q<sup>1</sup> are: King; Wor., Worst.; North., Nor., Nort.; Hotsp., Hot.; Blunt; in F<sup>1</sup>: King; Wor.; Nor., North.; Hot.; Blunt. 3 you have] Wordsworth *so you've*

Which hath been smooth as oil, soft as young down,  
And therefore lost that title of respect  
Which the proud soul ne'er pays but to the proud.

WORCESTER

Our house, my sovereign liege, little deserves 10  
The scourge of greatness to be used on it;  
And that same greatness too which our own hands  
Have help to make so portly.

NORTHUMBERLAND

My lord,—

KING

Worcester, get thee gone, for I do see 15  
Danger and disobedience in thine eye.  
O, sir, your presence is too bold and peremptory,  
And majesty might never yet endure  
The moody frontier of a servant brow.  
You have good leave to leave us. When we need 20  
Your use and counsel, we shall send for you.

*Exit Worcester.*

(*To Northumberland*) You were about to speak.

NORTHUMBERLAND

Yea, my good lord.

Those prisoners in your Highness' name demanded,  
Which Harry Percy here at Holmedon took,  
Were, as he says, not with such strength denied 25  
As is delivered to your Majesty.  
Either envy, therefore, or misprision  
Is guilty of this fault and not my son.

HOTSPUR

My liege, I did deny no prisoners.  
But I remember, when the fight was done, 30  
When I was dry with rage and extreme toil,  
Breathless and faint, leaning upon my sword,  
Came there a certain lord, neat, and trimly dressed,  
Fresh as a bridegroom; and his chin new reaped  
Showed like a stubble-land at harvest-home. 35  
He was perfumed like a milliner;

14 lord.—] Q<sup>1</sup> Lord Q<sup>2-3</sup> Lord. Rowe added dash, generally adopted. Pope, Wordsworth, etc. good lord.— Chambers lord! 17 O, sir.] Omitted in Wordsworth. Separate line in Chambers. 21 *Exit Worcester.*] Omitted in Ff. 22 *To Northumberland*] Added by Rowe. 23 name] Omitted in F<sup>1-3</sup>. 26 is.] Q<sup>1</sup> is Q<sup>2</sup> he Ff was. Cam, Wordsworth, Craig, Cowl-Morgan, etc. is Delius was 27 Either envy, therefore.] From Qq. Ff *Who either through envy.* Modern eds. follow Q. Young; EP. 190, suggests *Who'er through envy,* etc. 28 is.] From Qq. Ff *Was* Editors follow Q. 33 and] Omitted in Pope, etc. Wordsworth, NCE.

And 'twixt his finger and his thumb he held  
 A pouncet-box, which ever and anon  
 He gave his nose and took't away again;  
 Who therewith angry, when it next came there, 40  
 Took it in snuff; and still he smiled and talked,  
 And as the soldiers bore dead bodies by,  
 He called them untaught knaves, unmannerly,  
 To bring a slovenly unhandsome corpse  
 Betwixt the wind and his nobility. 45  
 With many holiday and lady terms  
 He questioned me; amongst the rest, demanded  
 My prisoners in your Majesty's behalf.  
 I then, all smarting with my wounds being told,  
 To be so pestered with a popinjay, 50  
 Out of my grief and my impatience,  
 Answered neglectingly I know not what,  
 He should, or he should not; for he made me mad  
 To see him shine so brist, and smell so sweet,  
 And talk so like a waiting-gentlewoman 55  
 Of guns and drums and wounds,—God save the mark!—  
 And telling me the sovereignest thing on earth  
 Was parmaceti for an inward bruise;  
 And that it was great pity, so it was,  
 This villainous saltpetre should be digged 60  
 Out of the bowels of the harmless earth,  
 Which many a good tall fellow had destroyed  
 So cowardly; and but for these vile guns,  
 He would himself have been a soldier.  
 This bald unjointed chat of his, my lord, 65  
 I answered indirectly, as I said;  
 And I beseech you, let not his report  
 Come current for an accusation  
 Betwixt my love and your high Majesty.

42 bore] From Qq. Ff bare. Editors follow Q. 46 terms] F<sup>a</sup> *tearme* 47  
 amongst] From Q<sup>1</sup>. Others *among*. Wordsworth, Delius, Craig, Chambers,  
 Hemingway *among*. 49 I then,] From Qq Ff. Craig, Hemingway *I then*  
 50, 51 To be . . . impatience.] Theobald, Edwards, Johnson suggested trans-  
 posing these lines. Capell, Wordsworth transpose them. 55 or he] From Qq.  
 Ff or Capell *he*. Wordsworth or 57 sovereignest] From Q<sup>1</sup>. Ff *Soueraign* in

This Ff, Delius *This* 64 himself have been] Q<sup>1</sup> *have been himself* 66 I  
 answered] From Qq. Ff *Made me to answer*. Modern eds. follow Q. 67 his]  
 From Q<sup>1</sup>. Other texts *this*. Modern eds. follow Q<sup>1</sup>.



## BLUNT

The circumstance considered, good my lord,  
 Whate'er Lord Harry Percy then had said 70  
 To such a person and in such a place,  
 At such a time, with all the rest re-told,  
 May reasonably die and never rise  
 To do him wrong, or any way impeach 75  
 What then he said, so he unsay it now.

## KING

Why, yet he doth deny his prisoners,  
 But with proviso and exception,  
 That we at our own charge shall ransom straight  
 His brother-in-law, the foolish Mortimer;  
 Who, on my soul, hath wilfully betrayed  
 The lives of those that he did lead to fight  
 Against that great magician, damned Glendower,  
 Whose daughter, as we hear, that Earl of March  
 Hath lately married. Shall our coffers, then,  
 Be emptied to redeem a traitor home?  
 Shall we buy treason? and indent with fears,  
 When they have lost and forfeited themselves?  
 No, on the barren mountains let him starve;  
 For I shall never hold that man my friend 90  
 Whose tongue shall ask me for one penny cost  
 To ransom home revolted Mortimer.

## HOTSPUR

Revolted Mortimer!  
 He never did fall off, my sovereign liege,  
 But by the chance of war: to prove that true 95  
 Needs no more but one tongue for all those wounds,  
 Those mouthéd wounds, which valiantly he took,

71 Whate'er Lord] Q<sup>1</sup> *What ere Lord* Q<sup>2</sup> *What er'e* Ff *What euer* Wordsworth, Delius, Craig *Whatever* 76 What . . . now.] From Qq Ff. Wordsworth *So, what he then said, he unsay it now.* 77 he] Omitted in F<sup>1</sup>. 81 on] Q<sup>1</sup>. \* *on* Other texts in Editors follow Q<sup>1</sup>. 83 that] Q<sup>1</sup>. \* *that* Other texts *the* Wordsworth, Delius, Craig, Chambers, CNS *the* damned] Wordsworth *curst* 84 that] Q<sup>1</sup> *that* Other texts *the* Cam, Delius, Craig, Chambers, Hemingway, Cowd-Morgan, Kittredge, NCE *the* Wordsworth, CNS *that* The Earl of 1. 34 was Sir Edmund Mortimer, son of Edmund, third Earl of March, and younger brother of Roger, fourth Earl (died 1398), who had been Richard II's declared heir. Sir Edmund married Glendower's daughter. Sir Edmund and Roger are confused in l. 156. In ii iii 75 Lady Percy (whose name was Elizabeth, not Kate) confuses Sir Edmund with Roger's son Edmund, the fifth Earl. See Thomson: SC, 207 f. 89 mountains] Q<sup>1</sup> *mountaines* Q<sup>2</sup> F<sup>1</sup>. \* *Mountaine* F<sup>2</sup> *Mountain* F<sup>4</sup> *Mountains* Editors generally *mountains* .96 tongue for] Qq *tongue: for* Ff *tongue. For*

When on the gentle Severn's sedge bank,  
 In single opposition, hand to hand,  
 He did confound the best part of an hour 100  
 In changing hardiment with great Glendower.  
 Three times they breathed and three times did they drink,  
 Upon agreement, of swift Severn's flood;  
 Who then, affrighted with their bloody looks,  
 Ran fearfully among the trembling reeds, 105  
 And hid his crisp head in the hollow bank  
 Bloodstained with these valiant combatants.  
 Never did bare and rotten policy  
 Colour her working with such deadly wounds;  
 Nor never could the noble Mortimer 110  
 Receive so many, and all willingly.  
 Then let not him be slandered with revolt.

KING

Thou dost belie him, Percy, thou dost belie him:  
 He never did encounter with Glendower.  
 I tell thee, 115  
 He durst as well have met the devil alone  
 As Owen Glendower for an enemy.  
 Art thou not ashamed? But, sirrah, henceforth  
 Let me not hear you speak of Mortimer.  
 Send me your prisoners with the speediest means, 120  
 Or you shall hear in such a kind from me  
 As will displease you. My Lord Northumberland,  
 We license your departure with your son.  
 Send us your prisoners, or you will hear of it.

*Exeunt King Henry, Blunt, and train.*

HOTSPUR

And if the devil come and roar for them, 125

106 crisp head] Qq F<sup>1</sup> *crispe-head* F<sup>2-4</sup> *crisped-head* (F<sup>4</sup> no hyphen). Editors generally *crisp head* 108 bare and] From Qq. Ff *base and* Jackson conj. *barren bare*=naked and patent, but Schmidt glosses as *lean, poor*. Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge, NCE *base and* Cowl-Morgan, CNS *bare and* 112 not him] From Q<sup>1-4</sup>. Ff *him not* Wordsworth, Delius, Craig, Hemingway, CNS *him not* Cam, Chambers, Cowl-Morgan, Kittredge, NCE *not him* The emphasis is on *him* which coincides with the metrical accent. 115 I tell thee,] Put in a separate line by Steevens. Omitted in Pope, etc., Wordsworth. Others follow Steevens. ll. 115, 116 one line in Qq Ff. 118 Art thou] From Qq Ff. Pope omitted *thou* and most eds. followed. Wordsworth *Fie! Art thou* Other editors follow Q F. 122 you.] Ff ye. Editors follow Q you. 124 you will] From Qq. F<sup>1</sup>. <sup>2</sup> *you'll* F<sup>2-4</sup> *you'll* Wordsworth, Delius, Craig, NCE, CNS *you'll* Cam, Chambers, Hemingway, Cowl-Morgan, Kittredge *you will* *Exeunt . . . train.*] From Capell. Qq Ff Exit King.

I will not send them. I will after straight  
And tell him so; for I will ease my heart;  
Albeit I make a hazard of my head.

NORTHUMBERLAND

What, drunk with choler? Stay and pause awhile.  
Here comes your uncle.

*Enter Worcester.*

HOTSPUR

Speak of Mortimer!

130

'Zounds, I will speak of him; and let my soul  
Want mercy, if I do not join with him.  
Yea, on his part I'll empty all these veins,  
And shed my dear blood drop by drop in the dust,  
But I will lift the down-trod Mortimer  
As high in the air as this unthankful King,  
As this ingrate and cankered Bolingbroke.

135

NORTHUMBERLAND

Brother, the King hath made your nephew mad.

WORCESTER

Who struck this heat up after I was gone?

HOTSPUR

He will, forsooth, have all my prisoners;  
And when I urged the ransom once again  
Of my wife's brother, then his cheek looked pale,  
And on my face he turned an eye of death,  
Trembling even at the name of Mortimer.

140

WORCESTER

I cannot blame him: was not he proclaimed  
By Richard that dead is the next of blood?

145

128 Albeit . . . a] From Qq. Ff *Although it be with* Capell, etc., Wordsworth, Delius follow F. Cam, Craig, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS follow Q. Chambers *Although I make a* 129 awhile.] Qq F<sup>a</sup> *a while*, F<sup>1-2</sup> *awhile*, Cam, Cowl-Morgan *a while*: Wordsworth, Delius, Craig, Hemingway *awhile*: Chambers *awhile*! Kittredge *awhile*. NCE *a while*. CNS *awhile*, 130 *Enter Worcester.*] Omitted in Q<sup>a</sup>. 131 'Zounds,] From Qq. Ff *Yes*, Wordsworth *Faith!* 133 Yea, . . . part] From Qq. Ff *In his behalfe*, Delius, Craig, Hemingway follow F. 134 in the] From Q<sup>a</sup>. Q<sup>a</sup> F<sup>1-2</sup> *i'th* F<sup>a</sup> *i'th* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS in the Wordsworth, Delius, Craig, Hemingway *i'th* 135 down-trod] Qq *down-trod* F<sup>1-2</sup> *downfall* F<sup>a</sup> *downfall* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, NCE, CNS *down-trod* Kittredge *down-trod* 136 in the] Q<sup>a</sup> in the Q<sup>a</sup> in' th F<sup>1-2</sup> *i'th* F<sup>a</sup> *i'th* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS in the Wordsworth *i'th* Delius, Craig, Hemingway *i'th* 142 wife's] Qq Ff *wives* Chambers, Kittredge *wive's* 145 not he] From Qq. Ff *he not* Cam, Cowl-Morgan, Kittredge, NCE, CNS *not he* Wordsworth, Delius, Craig, Chambers, Hemingway *he not*

## NORTHUMBERLAND

He was: I heard the proclamation.  
 And then it was when the unhappy King,  
 Whose wrongs in us God pardon!—did set forth  
 Upon his Irish expedition; 150  
 From whence he, intercepted, did return  
 To be deposed and shortly murdered.

## WORCESTER

And for whose death we in the world's wide mouth  
 Live scandalized and foully spoken of.

## HOTSPUR

But, soft, I pray you: did King Richard then 155  
 Proclaim my brother Edmund Mortimer  
 Heir to the crown?

NORTHUMBERLAND He did: myself did hear it.

## HOTSPUR

Nay, then I cannot blame his cousin King,  
 That wished him on the barren mountains starve.  
 But shall it be that you, that set the crown 160  
 Upon the head of this forgetful man,  
 And for his sake wear the detested blot  
 Of murderous subornation, shall it be  
 That you a world of curses undergo,  
 Being the agents or base second means, 165  
 The cords, the ladder, or the hangman rather?  
 O, pardon me that I descend so low  
 To show the line and the predicament  
 Wherein you range under this subtle King.  
 Shall it for shame be spoken in these days, 170  
 Or fill up chronicles in time to come,  
 That men of your nobility and power  
 Did gage them both in an unjust behalf,  
 As both of you—God pardon it!—have done,  
 To put down Richard, that sweet lovely rose, 175  
 And plant this thorn, this canker, Bolingbroke?  
 And shall it in more shame be further spoken  
 That you are fooled, discarded and shook off  
 By him for whom these shames ye underwent?  
 No! yet time serves wherein you may redeem 180  
 Your banished honours, and restore yourselves

152 murdered.] From Qq. Ff *murthered*. 156] See note to l. 84 above.  
 159 starve.] From Qq. Ff *staru'd*. Wordsworth *staru'd*. 162 wear] From Qq.  
 Ff *wore*. Editors follow Q. 163 *murtherous*] From Qq. Ff. Rowe, Cam and  
 others *murderous*. Delius, Craig, Hemmingway *murderous*. Chambers, Kittredge  
*murtherous* 167 me] Q<sup>1</sup> *me*. Q<sup>2</sup> Ff *if*. Editors follow Q<sup>1</sup>.

Into the good thoughts of the world again,  
 Revenge the jeering and disdained contempt  
 Of this proud King, who studies day and night  
 To answer all the debt he owes to you 185  
 Even with the bloody payment of your deaths.  
 Therefore, I say,—

WORCESTER Peace, cousin, say no more.  
 And now I will unclasp a secret book,  
 And to your quick-conceiving discontents 190  
 I'll read you matter deep and dangerous,  
 As full of peril and adventurous spirit . .  
 As to o'er-walk a current roaring loud  
 On the unsteadfast footing of a spear.

HOTSPUR  
 If he fall in, good night, or sink or swim!  
 Send danger from the east unto the west, 195  
 So honour cross it from the north to south,  
 And let them grapple. O, the blood more stirs  
 To rouse a lion than to start a hare!

NORTHUMBERLAND  
 Imagination of some great exploit  
 Drives him beyond the bounds of patience. 200

HOTSPUR  
 By heaven, methinks it were an easy leap  
 To pluck bright honour from the pale-faced moon,  
 Or dive into the bottom of the deep,  
 Where fathom-line could never touch the ground,  
 And pluck up drownéd honour by the locks; 205  
 So he that doth redeem her thence might wear  
 Without corrival all her dignities:  
 But out upon this half-faced fellowship!

WORCESTER  
 He apprehends a world of figures here,  
 But not the form of what he should attend. 210  
 Good cousin, give me audience for a while.

185 to] Q<sup>1</sup> to Q<sup>5</sup> omits *to* Ff *vnto* Editors follow Q<sup>1</sup>. 189 discontents] From Qq Ff. Hudson, Wordsworth *discontent* 190 you] Q<sup>5</sup> *your* 192 current] Keightley, cited by Kellner, 46, *torrent* 197 O,] Omitted in Q<sup>5</sup> Ff. 201 HOTSPUR.] Omitted in Q<sup>1-4</sup>. 204 fathom-line] Q<sup>1</sup> *fadome line* Q<sup>5</sup> F<sup>1-3</sup> *fadome-lne* F<sup>4</sup> *Fadom-line* Theobald, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, NCE, CNS *fathom-line* Kittredge *fadom line* 207 corrival] Qq *corriuall* F<sup>1-3</sup> *Co-riuall*, F<sup>4</sup> *Co-rival*, 211 a while.] F<sup>1</sup>. <sup>2</sup> *a-while*, Ff add a line *And list to me*. F<sup>5</sup>'s addition omitted in Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS. Admitted in Delius.

HOTSPUR

I cry you mercy.

WORCESTER

Those same noble Scots  
That are your prisoners,—

HOTSPUR

I'll keep them all;

By God, he shall not have a Scot of them:

No, if a Scot would save his soul, he shall not.

215

I'll keep them, by this hand.

WORCESTER

You start away

And lend no ear unto my purposes.

Those prisoners you shall keep.

HOTSPUR

Nay, I will: that's flat!

He said he would not ransom Mortimer;

Forbad my tongue to speak of Mortimer;

220

But I will find him when he lies asleep,

And in his ear I'll hollo 'Mortimer!'

Nay,

I'll have a starling shall be taught to speak

Nothing but 'Mortimer,' and give it him,

225

To keep his anger still in motion.

WORCESTER

Hear you, cousin: a word.

HOTSPUR

All studies here I solemnly defy,

Save how to gall and pinch this Bolingbroke.

And that same sword-and-buckler Prince of Wales,

230

But that I think his father loves him not

And would be glad he met with some mischance,

I would have him poisoned with a pot of ale.

WORCESTER

Farewell, kinsman. I'll talk to you

When you are better tempered to attend.

235

NORTHUMBERLAND

Why, what a wasp-stung and impatient fool

Art thou to break into this woman's mood,

213 prisoners,—] Q<sup>1</sup>-<sup>2</sup> *prisoners*. Other texts *Prisoners*. Rowe added dash, generally adopted. 214 God,] From Qq. Ff, Wordsworth *heauen*, 222 hollo] Q<sup>1</sup> *hollow* Q<sup>5</sup> *hallow*, Ff *holla* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, NCE, CNS *holla* Kittredge *holloa* 223, 224 Nay, . . . speak] As in Steevens. One line in Qq Ff. Cam, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS follow Steevens. Wordsworth in one line omitting *I'll* 233 I would] Pope, Wordsworth *I'd* him poisoned] From Q<sup>1</sup>. <sup>2</sup>. Ff *poyson'd him* Editors follow Q<sup>1</sup>. 234 I'll] From Qq Ff. Pope, Wordsworth, Delius, Craig, Hemingway, Kittredge *I will* Cam, Chambers, Cowl-Morgan, NCE, CNS *I'll* 236 wasp-stung] From Q<sup>1</sup>. Q<sup>5</sup> *Waspse-tongue* F<sup>1</sup>. <sup>2</sup> *Waspse-tongu'd* F<sup>3</sup>. <sup>4</sup> *Wasp-tongu'd* Editors follow Q<sup>1</sup>.

Tying thine ear to no tongue but thine own!

HOTSPUR

Why, look you, I am whipped and scourged with rods,  
Nettled, and stung with pismires, when I hear 240  
Of this vile politician, Bolingbroke.

In Richard's time,—what do you call the place?—

A plague upon it, it is in Gloucestershire;

'Twas where the madcap Duke his uncle kept,  
His uncle York; where I first bowed my knee 245

Unto this king of smiles, this Bolingbroke,—

'Sblood!—

When you and he came back from Ravenspurgh.

NORTHUMBERLAND

At Berkeley Castle.

HOTSPUR

You say true. 250

Why, what a candy deal of courtesy

This fawning greyhound then did proffer me!

Look, 'when his infant fortune came to age,'

And 'gentle Harry Percy,' and 'kind cousin';

O, the devil take such cozeners! God forgive me! 255

Good uncle, tell your tale: I have done.

WORCESTER

Nay, if you have not, to it again:

We will stay your leisure.

HOTSPUR

I have done, i' faith.

WORCESTER

Then once more to your Scottish prisoners.

Deliver them up without their ransom straight, 260

And make the Douglas' son your only mean

For powers in Scotland; which, for divers reasons

Which I shall send you written, be assured,

Will easily be granted. (To Northumberland) You, my lord,

242 do you] From Qq. Ff *de' ye* Pope, Wordsworth, Delius, Craig, Hemingway, *do ye* Cam, Chambers, Cowl-Morgan, Kittredge, NCE *do you* Rowe, CNS *de' ye* 243 upon it.] From Qq. Ff *upon't*, Cam, Chambers, Cowl-Morgan, Kittredge, NCE *upon it*, or *upon it!* Wordsworth, Delius, Hemingway, CNS *upon't*, 247 'Sblood!—] Qz *Sblood*, begins l. 248. Omitted in Ff, Wordsworth. CNS follows Q's arrangement. 251 candy] From Qq. F<sup>a</sup>. *caudle* F<sup>a</sup> *gaudle* F<sup>a</sup> *gaudy* Editors read *candy* 256 I] Qq I Ff *for I* Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge, NCE *for I* Cam, Cowl-Morgan, CNS I 258 We will] From Qq. F<sup>a</sup>. *Wee'l* F<sup>a</sup>. *We'l* Cam, Chambers, Cowl-Morgan, Kittredge, CNS *We will* Wordsworth, Delius, Craig, Hemingway, NCE *We'll* i' faith.] From Qq. Ff *insooth*. Editors follow Q. 261 Douglas'] See footnote to l i 72. 264 granted. You.] Q<sup>a</sup> *granted you* Q<sup>b</sup> Ff *granted you*, Theobald *granted*.—You, Eds. generally *granted*. You To Northumberland] Added by Hanmer.

Your son in Scotland being thus employed,  
 Shall secretly into the bosom creep  
 Of that same noble prelate, well-beloved,  
 The Archbishop. 265

HOTSPUR

Of York, is it not?

WORCESTER

True, who bears hard  
 His brother's death at Bristol, the Lord Scroop. 270  
 I speak not this in estimation,  
 As what I think might be, but what I know  
 Is ruminated, plotted and set down,  
 And only stays but to behold the face  
 Of that occasion that shall bring it on. 275

HOTSPUR

I smell it: upon my life, it will do well.

NORTHUMBERLAND

Before the game is afoot, thou still let'st slip.

HOTSPUR

Why, it cannot choose but be a noble plot.  
 And then the power of Scotland and of York  
 To join with Mortimer, ha?

WORCESTER

And so they shall. 280

HOTSPUR

In faith, it is exceedingly well aimed.

WORCESTER

And 'tis no little reason bids us speed,  
 To save our heads by raising of a head;  
 For, bear ourselves as even as we can,  
 The King will always think him in our debt, 285  
 And think we think ourselves unsatisfied,  
 Till he hath found a time to pay us home.  
 And see already how he doth begin  
 To make us strangers to his looks of love.

HOTSPUR

He does, he does! We'll be revenged on him. 290

WORCESTER

Cousin, farewell. No further go in this  
 Than I by letters shall direct your course.  
 When time is ripe, which will be suddenly,

265 employed,] F<sup>1</sup> *impl y't*. 269 is it] From Qq. Ff, Wordsworth, CNS *is it*  
 276 well.] From Qq. Ff *wonderous well*. with *Vpon* . . . well. as a separate line.  
 277 game is] From Q<sup>1</sup>. Q<sup>2</sup> Ff, Wordsworth, Delius, Craig, Hemmingway,  
 NCE, CNS *game's*. Cam, Chambers, Cowl-Morgan, Kittredge *game is*  
 292, 293 course. When . . . suddenly,] Q<sup>2</sup> *course*. When . . . suddenly. Q<sup>1</sup> F<sup>1</sup>  
*course* When . . . suddenly. F<sup>2</sup> *course*; When . . . suddenly. (F<sup>1</sup> *suddenly*;



I'll steal to Glendower and Lord Mortimer;  
Where you and Douglas and our powers at once, 295  
As I will fashion it, shall happily meet,  
To bear our fortunes in our own strong arms,  
Which now we hold at much uncertainty.

## NORTHUMBERLAND

Farewell, good brother. We shall thrive, I trust.

## HOTSPUR

Uncle, adieu. O, let the hours be short 300  
Till fields and blows and groans applaud our sport! *Exeunt.*

## ACT II

## SCENE I. ROCHESTER. AN INN YARD.

*Enter a Carrier with a lantern in his hand.*

FIRST CARRIER Heigh-ho! an it be not four by the day, I'll  
be hanged. Charles' Wain is over the new chimney, and yet our  
horse not packed. What, ostler!

OSTLER (*within*) Anon, anon.

FIRST CARRIER I prithee, Tom, beat Cut's saddle, put a few 5  
flocks in the point: poor jade is wrung in the withers out of  
all cess.

*Enter another Carrier.*

SECOND CARRIER Peas and beans are as dank here as a dog, and  
that is the next way to give poor jades the bots. This house is  
turned upside down since Robin Ostler died. 10

FIRST CARRIER Poor fellow, never joyed since the price of oats  
rose: it was the death of him.

F<sup>2</sup> *sodainely*;) Editors generally *course*. When . . . suddenly, 294 Lord]  
Q<sup>1</sup> Lo: Q<sup>2</sup> F<sup>1</sup>. <sup>2</sup> loe, F<sup>2</sup>. <sup>4</sup> lo, 301 *Exeunt*.] From Qq. Ff exit ACT II  
SCENE I.] Not in Q<sup>1</sup>. <sup>5</sup> Ff Actus Secundus. Scena Prima. ROCHESTER.  
. . . YARD.] Added by Capell. The speech-prefixes in Q<sup>1</sup> in this Sc. are:  
I Car.; 2 Car.; Car.; Ost.; Gadshill, Gad., Ga.; Cham.; and in F<sup>1</sup> are  
I. Car.; 2. Car.; Car.; Ost.; Gad.; Cham. 1 an it] From Qq. Ff *an't*  
Wordsworth, Delius, Craig, Hemingway, CNS *An't* 4 (*within*)] Added by  
Theobald. 6 poor] From Qq. Ff *the poore* Cam, Cowl-Morgan, Kittredge,  
NCE, CNS follow Q. Wordsworth, Delius, Craig, Chambers, Hemingway  
follow F. Omission of the definite article, which was also an archaism, is  
here an indication of dialect. jade is] Qq *iade is* Ff *iade is* Cam, Cowl-  
Morgan, NCE *jade, is* Others omit comma. 9 that] Qq *that* Ff *this* Editors  
follow Q. 10 Ostler] From Qq. Ff *the Ostler* See note to l. 6. Editors  
follow Q. Wordsworth, Delius, Chambers *ostler*

SECOND CARRIER I think this be the most villainous house in all London road for fleas. I am stung like a tench.

FIRST CARRIER Like a tench! By the mass, there is ne'er a king christen could be better bit than I have been since the first cock. 15

SECOND CARRIER Why, they will allow us ne'er a jordan, and then we leak in your chimney; and your chamber-lie breeds fleas like a loach. 20

FIRST CARRIER What, ostler! Come away and be hanged! Come away.

SECOND CARRIER I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing-cross.

FIRST CARRIER God's body! the turkeys in my pannier are quite starved. What, ostler! A plague on thee! Hast thou never an eye in thy head? Canst not hear? And 'twere not as good deed as drink, to break the pate on thee, I am a very villain. Come, and be hanged! Hast no faith in thee? 25

*Enter Gadshill.*

GADSHILL Good morrow, carriers. What's o'clock? 30

FIRST CARRIER I think it be two o'clock.

GADSHILL I prithee, lend me thy lantern, to see my gelding in the stable.

FIRST CARRIER Nay, by God, soft: I know a trick worth two of that, i' faith. 35

GADSHILL I pray thee, lend me thine.

13 be] Q<sup>1</sup> *be* Q<sup>5</sup> *to be* Ff *is* Editors follow Q<sup>1</sup>. 14, 15 tench] Crustacean parasites on fish perhaps gave the idea; or that flea-bites had caused fish-like markings. Phipson supposes the tench had been spotted and lost its spots. 15 By the mass,] From Qq. Omitted in Ff. 16 christen] from Qq. Ff *in Christendome*, Wordsworth, Delius follow F. 18-20 Why, . . . loach.] Omitted in Wordsworth. 18-21 Why . . . CARRIER] Wordsworth omits. 18 they] Q<sup>1</sup> *they* Q<sup>5</sup> Ff *you* Editors follow Q<sup>1</sup>. 20 loach.] Coleridge conj. *leach*. (See Phipson, 366: the idea of the loach's 'fleas' has been thought to have arisen from its plentiful spawn.) 21-24 What, . . . cross.] These speeches are combined in Wordsworth and ascribed to Second Carrier. 25 God's body!] Omitted in Ff. Pope, etc., Delius 'Odsbody! 28 good] From Q<sup>1</sup>. Q<sup>5</sup> Ff, Wordsworth, Delius, Craig, Hemingway *good a* on] From Q<sup>1</sup>. Q<sup>5</sup> Ff, Wordsworth, Delius *of* 30, 31 o'] Qq Ff *a* 32 lantern,] Q<sup>1</sup> *lanterne*, Q<sup>5</sup> *Lantherne*, Ff *Lanthorne* or *Lanthorn* 34 by God, soft:] From Q<sup>1</sup>. Ff *soft I pray ye*, Wordsworth, Delius follow F. 35 i' faith.] From Qq. Omitted in Ff. CNS *ay, faith!* 36 pray thee,] From Q<sup>1</sup>. Q<sup>5</sup> Ff *prethee* Cam, Cowl-Morgan, Kittredge, NCE, CNS *pray thee*, Wordsworth, Craig, Chambers, Hemingway *prithee*, Delius *pr'ythee*,

SECOND CARRIER Ay, when? Canst tell? Lend me thy lantern, quoth he! Marry, I'll see thee hanged first.

GADSHILL Sirrah carrier, what time do you mean to come to London? 40

SECOND CARRIER Time enough to go to bed with a candle, I warrant thee. Come, neighbour Mugs, we'll call up the gentlemen. They will along with company, for they have great charge.

*Exeunt Carriers.*

GADSHILL What, ho! chamberlain!

CHAMBERLAIN (*within*) At hand, quoth pickpurse: 45

GADSHILL That's even as fair as—at hand, quoth the chamberlain; for thou variest no more from picking of purses than giving direction doth from labouring: thou layest the plot how.

*Enter Chamberlain.*

CHAMBERLAIN Good morrow, Master Gadshill. It holds current that I told you yesternight. There's a franklin in the Wild of Kent hath brought three hundred marks with him in gold. I heard him tell it to one of his company last night at supper, a kind of auditor, one that hath abundance of charge too, God knows what. They are up already, and call for eggs and butter. They will away presently. 50 55

GADSHILL Sirrah, if they meet not with Saint Nicholas' clerks, I'll give thee this neck.

CHAMBERLAIN No, I'll none of it. I pray thee, keep that for the hangman, for I know thou worshippest, Saint Nicholas as truly as a man of falsehood may. 60

GADSHILL What talkest thou to me of the hangman? If I hang, I'll make a fat pair of gallows; for if I hang, old Sir John hangs with me, and thou knowest he is no starveling. Tut! there are other Trojans that thou dream'st not of, the which 65 for sport sake are content to do the profession some grace;

37 when?] Q<sup>1</sup> *when* Other texts *when?* or *when*, lantern.] Q<sup>1</sup> *lanterne* Ff *Lanthorne* or *Lanthorn* 38 quoth he?] Qq (*quoth he*) Ff (*quoth-a*) Capell, Craig, Hemingway *quoth a?* Wordsworth *quoth a?* Delius *quoth 'a?* Cam, Kittredge, NCE *quoth he?* Chambers *quoth he*. Cowl-Morgan *quoth he!* CNS *quoth-a?* 43 *Exeunt Carriers.*] Qq Ff *Exeunt*. 45 (*within*)] Added by Capell. 49 *Enter Chamberlain.*] After l. 43 in Qq Ff. 50 Gadshill.] Q<sup>1</sup> *Gadshill*, Q<sup>2</sup> *Gads-hill*, Ff *Gads-Hill*, or *Gads-hill*, 57, 60 Saint] Ff *S*. 59 pray thee.] From Q<sup>1-2</sup>. Other texts *prithce* or *prythce* Cam, Cowl-Morgan, Kittredge, NCE, CNS *pray thee*, Wordsworth, Craig, Chambers, Hemingway *prithce*, Delius *pr'ythee* 60 worshippest] Q<sup>1</sup> *worshippest* Q<sup>2</sup> *worshippest* Ff *worshipst* 64 knowest] Q<sup>1</sup> *knowest* Q<sup>2</sup> *knowes* Ff *know'st* he is] From Qq. Ff *hee's* Cam, Chambers, Cowl-Morgan, Kittredge, NCE *he is* Wordsworth, Delius, Craig, Hemingway, CNS *he's*

that would, if matters should be looked into, for their own credit sake, make all whole. I am joined with no foot land-rakers, no long-staff sixpenny strikers, none of these mad mustachio purple-hued malt-worms; but with nobility and tranquillity, burgomasters and great oneyers, such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray. And yet, 'zounds, I lie; for they pray continually to their saint, the commonwealth; or rather, not pray to her, but prey on her, for they ride up and down on her and make her their boots. 70 75

CHAMBERLAIN What, the commonwealth their boots? Will she hold out water in foul way?

GADSHILL She will, she will: justice hath liquored her. We steal as in a castle, cocksure. We have the receipt of fernseed, 80 we walk invisible.

CHAMBERLAIN Nay, by my faith, I think you are more beholding to the night than to fernseed for your walking invisible.

GADSHILL Give me thy hand. Thou shalt have a share in our purchase, as I am a true man. 85

CHAMBERLAIN Nay, rather let me have it, as you are a false thief.

GADSHILL Go to: *homo* is a common name to all men. Bid the ostler bring my gelding out of the stable. Farewell, you muddy knave. *Exeunt.* 90

68, 69 foot land-rakers,] Q<sup>1</sup> *footlande rakers*, Q<sup>2</sup> *foot-land rakers*, Ff *Foot-land-Rakers*, Cam, Wordsworth, Delius, Chambers, Cowl-Morgan, Kittredge, NCE *foot land-rakers*, Craig, Hemingway, CNS *foot-land-rakers*, 70 mustachio . . . worms;] Q<sup>1</sup> *mustachio purplehewd maltworms*, (Q<sup>2</sup> *purple hewd*) Ff *Mustachio-purple-hu'd-Malt-wormes*, (F<sup>1</sup> *Maltwormes*,) Editors generally *mustachio purple-hued malt-worms*; (but Delius, Craig, Hemingway *mustachio-purple- . . .*) 71-79 burgomasters . . . her.] Omitted by Wordsworth. 71 oneyers,] Q<sup>1</sup> *Oneyres*, Q<sup>2</sup> Ff *Oneyers*, Theobald *Moneyers*, Capell *mynehers* Johnson thought *great oneyers* was cant for *great ones*. Staunton thought Hamner's *owners* most plausible. NED and Onions gloss as of unknown meaning; Kittredge and NCE as *ones*. Dover Wilson (CNS, 136) expands Malone's explanation of *onyers* as *public accountants* and prints *onyers*, Cam, Delius, Craig, Hemingway, Cowl-Morgan, Kittredge, NCE *oneyers*, CNS *onyers*, Chambers *mynehers*, 73 'zounds,] Ff, Delius, Craig, Hemingway omit, 74 to] Qq to Ff *vato*. Editors to 75 pray] From Qq. Ff to pray. Editors pray pray . . . pray] Q<sup>1</sup> *pray . . . pray* Q<sup>2</sup> Ff *pray . . . prey* (F<sup>2</sup> *prey . . . pray*) 78 way?] Kellner, 130, *weather?* 82 by my faith,] From Qq. Omitted in Ff, you] Ff *rather, you* 83 to fernseed] Qq to *Fernseed*, F<sup>1</sup> to the *Fernseed* F<sup>2</sup> the *Fernseed*, F<sup>2</sup> *the Fern-seed*, 84-85 Give . . . man.] Three lines in Ff, ending *hand*, . . . *purpose*, . . . *man*. 85 purchase,] From Qq. Ff *purpose*, 88 *homo* . . . *men*.] Noted in Johnson's edn., 1765, as a quotation from Lyly's *Latia Grammar*, p. 1. 89 my] Qq *my* Ff *the* you] Q<sup>1</sup> *you* Q<sup>2</sup> Ff, Rowe, etc., Wordsworth, Chambers *ye* *Exeunt*.] Omitted in Qq.

## SCENE II. THE HIGHWAY, NEAR GADSHILL.

*Enter Prince Henry and Poins.*

POINS Come, shelter, shelter. I have removed Falstaff's horse, and he frets like a gummed velvet.

PRINCE Stand close.

*Enter Falstaff.*

FALSTAFF Poins! Poins, and be hanged! Poins!

PRINCE Peace, ye fat-kidneyed rascal! What a brawling dost thou keep!

FALSTAFF Where's Poins, Hal?

PRINCE He is walked up to the top of the hill. I'll go seek him.

FALSTAFF I am accursed to rob in that thief's company. The rascal hath removed my horse, and tied him I know not where. If I travel but four foot by the squier further afoot, I shall break my wind. Well, I doubt not but to die a fair death for all this, if I 'scape hanging for killing that rogue. I have forsworn his company hourly any time this two-and-twenty years, and yet I am bewitched with the rogue's company. If the rascal have not given me medicines to make me love him, I'll be hanged: it could not be else; I have drunk medicines. Poins! Hal! a plague upon you both! Bardolph! Peto! I'll starve ere I'll rob a foot further. And 'twere not as good a deed as drink to turn true man and to leave these rogues, I am the veriest varlet that ever chewed with a tooth. Eight yards of uneven ground is three-

SCENE II] Not in Q<sup>1</sup>. <sup>4</sup>. Ff Scæna Secunda. THE . . . GADSHILL.] Added by Cam after Pope and Capell. *Enter . . . Poins.*] Qq Enter Prince, Poines, and Peto, &c. Ff Enter Prince, Poynes, and Peto. In Capell, Cam, Chambers, Cowl-Morgan, Kittredge, NCE Bardolph and Peto enter with Gadshill at l. 40. Wordsworth, Delius introduce Bardolph and Peto in the distance at the beginning of the scene. Craig brings them in after *voice* in l. 43. Hemingway has Enter Gadshill [and Bardolph]. after l. 40. In CNS Prince, Peto and Bardolph enter at the beginning with Poins hurrying after. The speech-prefixes in this Sc. in Q<sup>1</sup> are: Po., Poin., Poynes; Prin.; Falst., Fal.; Gad.; Bar.; Peto; Trauel., Tra.; Theeues; and in F<sup>1</sup> are similar less Po., Falst. and Trauel. and plus Poines, Prince. 7 Where's] From Q<sup>1</sup>. Other texts *What* 9 thief's] F<sup>1</sup> *Theefe* The] Qq the Ff that 11 squier] Q<sup>1</sup>. <sup>5</sup> F<sup>1</sup>. <sup>6</sup> *squire* F<sup>2</sup>. <sup>4</sup> *square* Cam, CNS *squier* Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE *squire* Cotgrave has *Esquierre*: A Rule, or Squire. 14 two-and-twenty years,] Q<sup>1</sup> xxii. *yeares*, Q<sup>2</sup> 22. *yeare* Ff *two and twenty yeare*, Cam, Chambers, Cowl-Morgan, NCE, CNS *two and twenty yeare*, Wordsworth *two-and-twenty year*, Delius, Craig, Hemingway, Kittredge *two-and-twenty years*, 18 Bardolph!] Qq Bardoll, I'll rob] From Qq. Ff I rob Editors follow Q. 19 as drink] Ff as to *drinke*,

score and ten miles afoot with me; and the stony-hearted villains know it well enough. A plague upon it when thieves cannot be true one to another! (*They whistle.*) Whew! A plague upon you all! Give me my horse, you rogues; give me my horse, and be hanged! 25

PRINCE Peace, ye fat-guts! Lie down: lay thine ear close to the ground and list if thou canst hear the tread of travellers.

FALSTAFF Have you any levers to lift me up again, being down? 'Sblood, I'll not bear mine own flesh so far afoot again for all the coin in thy father's exchequer. What a plague mean ye to colt me thus? 30

PRINCE Thou liest: thou art not colted, thou art uncolted.

FALSTAFF I prithee, good Prince Hal, help me to my horse, good king's son. 35

PRINCE Out, ye rogue! shall I be your ostler?

FALSTAFF Go hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. And I have not ballads made on you all and sung to filthy tunes, let a cup of sack be my poison. When a jest is so forward, and afoot too! I hate it. 40

*Enter Gadshill, Bardolph and Peto with him.*

GADSHILL Stand.

FALSTAFF So I do, against my will.

POINS O, 'tis our setter: I know his voice. Bardolph, what news?

23 upon it] From Qq. Ff, Wordsworth, Delius, Craig, Hemingway, CNS upon 't Cam, Chambers, Cowl-Morgan, Kittredge, NCE upon it 24 (*They whistle.*)] From Qq Ff. plague] From Qq. Ff *plague light* Editors follow Q. 25 Give me] F<sup>1</sup>. <sup>2</sup> *Giue* 27 PRINCE] Wordsworth, Craig, Chambers, Hemingway, Kittredge, NCE, CNS add [coming forward] or its equivalent. guts!] Wordsworth *belly!* 28 canst] From Q<sup>1</sup>. Other texts *can* Editors follow Q<sup>1</sup>. 30 'Sblood,] From Qq. Omitted in Ff. Wordsworth *'Faith* 36 ye] Q<sup>1</sup> ye Q<sup>2</sup> Ff *you* Delius, Craig, Hemingway *you* 37 Go] Omitted in Q<sup>1</sup>. Admitted in Cam, Wordsworth, Delius, Craig, Chambers, etc. Omitted in NCE. 39 you] In Q<sup>1</sup> only. Generally adopted. 40 *Enter . . . him.*] Qq Ff *Enter Gads-hill.* (Q<sup>1</sup> Gadshill) See footnote at head of this Sc. 43, 44 Bardolph, what news?] In Ff, though this is part of Poins's speech, it begins a fresh line: Bardolfe, *what neues?* Johnson thought that if Gadshill was the 'setter,' Poins would not ask news of Bardolph; and from l. 18 he supposed that Bardolph and Peto were already on the stage. This last point is not really convincing: Falstaff calls in l. 18 and there is no answer. According to Q<sup>1</sup>, though Gadshill is the 'setter,' Bardolph is asked the question; and this is not impossible or even very unlikely. Johnson treated the sentence at issue as speech-prefix Bardolph., and question *What news?* with Gadshill as prefix for ll. 43-47. Wordsworth, Delius, Craig, CNS follow Johnson's arrangement. Cam, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE follow Q F, as also do we. (Q<sup>1</sup> reads *voice, Bardoll, what* etc.)

BARDOLPH Case ye, case ye: on with your vizards. There's money 45  
of the King's coming down the hill: 'tis going to the King's  
exchequer.

FALSTAFF You lie, ye rogue: 'tis going to the King's tavern.

GADSHILL There's enough to make us all.

FALSTAFF To be hanged. 50

PRINCE Sirs, you four shall front them in the narrow lane;  
Ned Poins and I will walk lower. If they 'scape from your  
encounter, then they light on us.

PETO How many be there of them?

GADSHILL Some eight or ten. 55

FALSTAFF 'Zounds, will they not rob us?

PRINCE What, a coward, Sir John Paunch?

FALSTAFF Indeed, I am not John of Gaunt, your grandfather;  
but yet no coward, Hal.

PRINCE Well, we leave that to the proof. 60

POINS Sirrah Jack, thy horse stands behind the hedge: when  
thou need'st him, there thou shalt find him. Farewell, and  
stand fast.

FALSTAFF Now cannot I strike him, if I should be hanged.

PRINCE Ned, where are our disguises? 65

POINS Here, hard by. Stand close.

*Exeunt Prince and Poins.*

FALSTAFF Now, my masters, happy man be his dole, say I.  
Every man to his business.

*Enter the Travellers.*

FIRST TRAVELLER Come, neighbour, the boy shall lead our  
horses down the hill. We'll walk afoot awhile, and ease our legs. 70

48, 49 FALSTAFF . . . tavern. GADSHILL] Omitted by Wordsworth. 48 ye|  
Q<sup>2</sup> ye Q<sup>1</sup> Ff you Delius, Craig, Chambers, Hemingway you 51 Sirs.] Q<sup>1</sup>  
Sirs Omitted in Q<sup>5</sup> Ff. Editors follow Q<sup>1</sup>. 52 Poins] From Qq. Omitted in  
Ff. Editors follow Q. 54 How . . . there] From Q<sup>1</sup>. Q<sup>5</sup> But how . . . they  
Ff But how many be Editors follow Q<sup>1</sup>. 56 'Zounds.] Omitted in Ff, Words-  
worth. 60 Well, we] From Q<sup>1</sup>. Q<sup>5</sup> Well, weele F<sup>1</sup>. 'Wee! F<sup>2</sup>. 'We'll  
Editors follow Q<sup>1</sup>. Kellner prefers Well, we'll 64 FALSTAFF . . . hanged.]  
Omitted in Wordsworth. 66 Exeunt . . . Poins.] Added by Malone. 68 Enter  
the Travellers.] Ff omit the. 69-80 Come, . . . 'Faith.] Verse in Capell.  
Wordsworth, Kittredge put ll. 69, 70 in verse, ending neighbour: . . . hill; . . .  
legs. 69 FIRST TRAVELLER] Qq Ff prefix for Traveller, here and in ll. 72, 76.  
Cam, Delius, Craig, Hemingway, Cowl-Morgan, NCE have prefix for First  
Traveller in 69 and for Travellers in 72, 76. Wordsworth for First Traveller,  
Second T., and First T. CNS I Traveller in 69, 76; Travellers in 72. Kit-  
tredge Traveller throughout. Chambers A Traveller in 69 and Travellers in  
72, 76.

THIEVES Stand!  
 TRAVELLERS Jesus bless us!  
 FALSTAFF Strike! Down with them! Cut the villains' throats!  
 Ah! whoreson caterpillars! bacon-fed knaves! they hate us  
 youth. Down with them. Fleece them! 75  
 TRAVELLERS O, we are undone, both we and ours for ever!  
 FALSTAFF Hang ye, gorbellied knaves, are ye undone? No,  
 ye fat chuffs: I would your store were here! On, bacons, on!  
 What, ye knaves! young men must live. You are grand-  
 jurors, are ye? We'll jure ye, 'faith. 80

*Here they rob them and bind them. Exeunt.*

*Enter Prince Henry and Poins disguised.*

PRINCE The thieves have bound the true men. Now could  
 thou and I rob the thieves and go merrily to London, it  
 would be argument for a week, laughter for a month and a  
 good jest for ever.  
 POINS Stand close: I hear them coming. 85

*Enter the Thieves again.*

FALSTAFF Come, my masters, let us share, and then to horse  
 before day. And the Prince and Poins be not two arrant  
 cowards, there's no equity stirring. There's no more valour in  
 that Poins than in a wild-duck.  
 PRINCE Your money!  
 POINS Villains! 90

*As they are sharing, the Prince and Poins set upon them. They  
 all run away; and Falstaff, after a blow or two, runs away too,  
 leaving the booty behind them.*

---

71 Stand!] From Q. Q<sup>o</sup> Ff Stay Editors Stand! 72 Jesus] From Qq. Ff Jesu  
 Cam, Cowl-Morgan, Kittredge NCE, CNS Jesus Wordsworth Heaven  
 Delius, Craig, Chambers, Hemingway Jesu 74 Ah!] From Rowe. Qq Ff a  
 whoreson caterpillars!] Omitted in Wordsworth. 77 gorbellied] Omitted in  
 Wordsworth. are ye] From Qq. Ff are ye Editors follow Q. 79, 80. You  
 ... 'faith.] Omitted in Wordsworth. 80 ye, 'faith.] Q<sup>o</sup> ye 'faith. Q<sup>o</sup> ye 'faith.  
 F<sup>o</sup> ye 'faith. F<sup>o</sup> ye 'faith. Cam, Cowl-Morgan ye, 'faith. Delius, Craig,  
 Chambers, Hemingway ye, 'faith. Kittredge ye, 'faith! NCE, CNS ye, 'faith.  
 80 Exeunt.] From Q<sup>o</sup>. Omitted in Q<sup>o</sup> Ff. Capell added driving them out.  
 Wordsworth, Delius, CNS have similar additions. Enter ... disguised.]  
 From Cam after Dyce. Qq Ff Enter the prince and Poynes. 85 Enter ...  
 again.] From Qq. Ff omit the 91 As ... them.] From Qq. Ff omit and  
 ... too,



## PRINCE

Got with much ease. Now merrily to horse.  
*The thieves are all scattered and possessed with fear*  
 So strongly that they dare not meet each other.  
 Each takes his fellow for an officer.  
 Away, good Ned. Falstaff sweats to death  
 And lards the lean earth as he walks along.  
 Were't not for laughing, I should pity him.

95

## POINS

How the fat rogue roared!

*Exeunt.*

## SCENE III. WARKWORTH CASTLE.

*Enter Hotspur solus, reading a letter.*

HOTSPUR 'But, for mine own part, my lord, I could be well contented to be there, in respect of the love I bear your house.' He could be contented: why is he not, then? In respect of the love he bears our house: he shows in this, he loves his own barn better than he loves our house. Let me see some more. 'The purpose you undertake is dangerous';—why, that's certain: 'tis dangerous to take a cold, to sleep, to drink; but I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety. 'The purpose you undertake is dangerous; the friends you have named uncertain; the time itself unsorted; and your whole plot too light for the counterpoise of so great an opposition.' Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie. What a lack-brain is this! By the Lord, our plot is a good plot as ever was laid; our friends true and constant. A good plot, good friends, and full of expectation; an excellent plot, very good friends. What a frosty-spirited rogue is this! Why, my lord of York commends the plot and the general course of the action. 'Zounds, and I were now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle, and myself? lord Edmund Mortimer, my

10

15

20

92-98 Got . . . him.] Prose in Qq Ff. Verse in Pope. Editors follow Pope except CNS, who prints as prose. 93 all] In Q<sup>1</sup> only. Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge omit. 99 fat] Q<sup>8</sup> only *fat* Adopted in NCE, CNS. SCENE III.] Not in Q. Ff Scæna Tertia. WARKWORTH CASTLE.] Added by Cam after Capell. The speech-prefixes in Q<sup>1</sup> in this Sc. are: Lady, La.; Hot.; Ser.; and in F<sup>1</sup>: La.; Hot.; Ser. 1 HOTSPUR] Omitted in Qq Ff. 3 In respect] From Ff. Q<sup>1</sup>, <sup>8</sup> *in the respect* Editors follow F. 14 By the Lord,] From Qq. Ff *I protest*, Wordsworth, *Faith*, Others follow Q. friends] From Q<sup>1</sup> F<sup>2</sup>. <sup>4</sup> Q<sup>8</sup> *frind* F<sup>1</sup>. <sup>5</sup> *Friend* Editors follow Q<sup>1</sup>. 18 'Zounds,] From Qq. Ff *By this hand*, Omitted in Wordsworth. Others follow Q.

lord of York, and Owen Glendower? Is there not besides the Douglas? Have I not all their letters to meet me in arms by the ninth of the next month? And are they not some of them set forward already? What a pagan rascal is this! An infidel! Ha! you shall see now in very sincerity of fear and cold heart, will he to the King, and lay open all our proceedings. O, I could divide myself and go to buffets for moving such a dish of skim milk with so honourable an action! Hang him! let him tell the King: we are prepared. I will set forward to-night. 25

*Enter Lady Percy.*

How now, Kate! I must leave you within these two hours. 30

LADY PERCY

O, my good lord, why are you thus alone?  
 For what offence have I this fortnight been  
 A banished woman from my Harry's bed?  
 Tell me, sweet lord, what is't that takes from thee  
 Thy stomach, pleasure, and thy golden sleep? 35  
 Why dost thou bend thine eyes upon the earth,  
 And start so often when thou sit'st alone?  
 Why hast thou lost the fresh blood in thy cheeks,  
 And given my treasures and my rights of thee  
 To thick-eyed musing and cursed melancholy? 40  
 In thy faint slumbers I by thee have watched,  
 And heard thee murmur tales of iron wars;  
 Speak terms of manage to thy bounding steed;  
 Cry 'Courage! to the field!' And thou hast talked  
 Of sallies and retires, of trenches, tents, 45  
 Of palisades, frontiers, parapets,  
 Of basilisks, of cannon, culverin,  
 Of prisoners' ransom, and of soldiers slain,  
 And all the currents of a heady fight.  
 Thy spirit within thee hath been so at war 50

21 Glendower?] Q<sup>1</sup> Glendower: F<sup>1</sup>. \* Glendour? Q<sup>2</sup>, F<sup>2</sup>. \* Glendower?  
 27 skim] Qq *skim* Ff *skim'd* Cam, Craig, Chambers, Hemingway, Cowl-  
 Morgan, Kittredge, CNS *skim* Wordsworth, Delius *skimmed* NCE hyphenates  
*skim-milk* 29 King: we] Qq *king, we* Ff *King we* Cam, Wordsworth, Cowl-  
 Morgan *king: we* Delius, Craig, Hemingway, NCE *king: we* Chambers *king!*  
*we* Kittredge *King! we* CNS *king, we* forward] From Qq. Ff *forwards*  
*Enter Lady Percy.*] Qq Ff Enter his Lady. (Her actual name was Elizabeth,  
 not Kate as in l. 30 and later.) 41 thy] From Q<sup>1</sup>. Q<sup>2</sup> Ff my Editors follow Q<sup>1</sup>.  
 45 of] Omitted in Q<sup>2</sup> Ff. 48 prisoners' ransom,] Capell conj., Hudson,  
 Dyce, Wordsworth *prisoners ransom'd*, 49 the currents] From Q<sup>1</sup>. Q<sup>2</sup> Ff *the*  
*current*, Capell *the 'currents'* Wordsworth *th' occurrents* (after Malone, 1790).

And thus hath so bestirred thee in thy sleep,  
 That beads of sweat have stood upon thy brow  
 Like bubbles in a late-disturbed stream;  
 And in thy face strange motions have appeared,  
 Such as we see when men restrain their breath 55  
 On some great sudden hest. O, what portents are these?  
 Some heavy business hath my lord in hand,  
 And I must know it, else he loves me not.

HOTSPUR

What, ho!

*Enter Servant.*

Is Gilliams with the packet gone?

SERVANT

He is, my lord, an hour ago. 60

HOTSPUR

Hath Butler brought those horses from the sheriff?

SERVANT

One horse, my lord, he brought even now.

HOTSPUR

What horse? Roan, a crop-ear, is it not?

SERVANT

It is, my lord.

HOTSPUR

That roan shall be my throne.

Well, I will back him straight. O *Esperancel* 65

Bid Butler lead him forth into the park.

*Exit Servant.*

LADY PERCY

But hear you, my lord.

HOTSPUR

What sayst thou, my lady?

51 thus hath] Capell conj., Hudson, Wordsworth *thou hast* 52 beads] From Q<sup>1</sup>. Q<sup>2</sup> Ff *beds* have] From Q<sup>1</sup>. Q<sup>2</sup> Ff *hath* 56 some great] Vaughan conj. omit *some* Stevens conj., Wordsworth omits *sudden* hest.] Q<sup>1</sup> *hest*. Q<sup>2</sup> F<sup>1</sup>. <sup>2</sup> *hest*. F<sup>2</sup>. <sup>3</sup> *haste*. Many early eds. *haste*. Modern eds. usually *hest*. 59 *Enter Servant.*] Added by Capell. 60 ago.] Qq *ago*. or *agoe*. Ff *agone*. Editors *ago*. 63 Roan.] Q<sup>1</sup> *Roane*? Q<sup>2</sup> Ff *A Roane*, or *a Roan*, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, CNS *a roan*, or *A roan*, NCE *Roan*, *Roan* is probably disyllabic. 63, 64 is it . . . It is.] From Qq Ff. Walker conj., Wordsworth *is't* . . . 'Tis reading *A roan* . . . *lord*, as one line. 64-66 It . . . park.] Prose in Qq Ff. Verse in Pope. Editors follow Pope. 65 O] From Q<sup>1</sup>. Omitted in Q<sup>2</sup> Ff. Editors follow Q<sup>1</sup>. *Esperancel*] The *mot* or *crt* from the Percy motto (*Esperance en Dieu*). See v li 97. 66 *Exit Servant.*] Added by Hammer and by Deryng in Deryng MS. Omitted in Qq Ff. 67-71 But . . . ape!] Three lines in Stevens, Wordsworth, ending *lady?* . . . *horse*, . . . *ape!* They omit *Why*, in l. 70 and Stevens omits *thou* in l. 68. Chambers treats *But* . . . *lady?* as one line.

LADY PERCY

What is it carries you away?

HOTSPUR

Why, my horse, my love, my horse.

70

LADY PERCY

Out, you mad-headed ape!

A weasel hath not such a deal of spleen

As you are tossed with. In faith,

I'll know your business, Harry, that I will.

I fear my brother Mortimer doth stir

75

About his title, and hath sent for you

To line his enterprize: but if you go—

HOTSPUR

So far afoot, I shall be weary, love.

LADY PERCY

Come, come, you paraquito, answer me

Directly unto this question that I ask.

80

In faith, I'll break thy little finger, Harry,

And if thou wilt not tell me all things true.

HOTSPUR

Away,

Away, you trifler! Love! I love thee not,

I care not for thee, Kate: this is no world

85

To play with mamnets and to tilt with lips.

We must have bloody noses and cracked crowns,

And pass them current too. God's me, my horse!

What sayst thou, Kate? What wouldst thou have with me?

LADY PERCY

Do you not love me? Do you not, indeed?

90

Well, do not then, for since you love me not,

I will not love myself. Do you not love me?

Nay, tell me if you speak in jest or no.

71-77 Out . . . go—] Arranged as in Capell. Prose in Qq Ff. (Q<sup>1</sup> go.) Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS follow Malone. 73 In faith,] From Qq. Ff In sooth Editors follow Q. 79-82 Come, . . . true.] Prose in Qq Ff. Verse in Pope, whom editors follow. 80 ask.] Q<sup>1</sup> asks; Q<sup>2</sup> Ff shall ask. Editors ask. 81 In faith,] From Qq. Ff *Indeed* Editors follow Q. 82 And if] From Qq. Ff *If* Editors generally *And if* but Chambers *And if* all things] Wordsworth omits, ending line with Hotspur's *Away*. 83, 84 *Away*, . . . not,] One line in Qq Ff. Hammer omitted one *Away*. 84 Love!] Q<sup>1</sup> *love*; Q<sup>2</sup> *love*; Ff *Love*, Rowe, Cam, Delius, Craig, Chambers, Hemingway, etc. *Love*! Wordsworth, Kittredge *Love?* 90 you . . . you] From Qq. Ff *ye*, . . . *ye* F<sup>1-4</sup> *ye* . . . *you* Editors follow Q. 93 you speak] From Qq. Ff *thou speak'st* F<sup>1-4</sup> *thou speakest* Editors follow Q.

## HOTSPUR

Come, wilt thou see me ride?  
 And when I am a-horseback, I will swear 95  
 I love thee infinitely. But hark you, Kate:  
 I must not have you henceforth question me  
 Whither I go, nor reason whereabout.  
 Whither I must, I must, and, to conclude,  
 This evening must I leave you, gentle Kate. 100  
 I know you wise, but yet no farther wise  
 Than Harry Percy's wife: constant you are, . . .  
 But yet a woman, and for secrecy,  
 No lady closer; for I well believe  
 Thou wilt not utter what thou dost not know. 105  
 And so far will I trust thee, gentle Kate.

## LADY PERCY

How! so far?

## HOTSPUR

Not an inch further. But hark you, Kate:  
 Whither I go, thither shall you go too.  
 To-day will I set forth, to-morrow you. 110  
 Will this content you, Kate?

## LADY PERCY

It must of force. *Exeunt.*

## SCENE IV. THE BOAR'S HEAD TAVERN IN EASTCHEAP.

*Enter the Prince, and Poins.*

PRINCE Ned, prithee, come out of that fat room, and lend me  
 thy hand to laugh a little.

94 Come,] From Qq Ff. Collier, Wordsworth *Come to the Park, Kate*;  
 95 a-horseback,] Qq Ff *a horseback*, Cam, Wordsworth, Delius, Craig,  
 Hemingway, Cowl-Morgan, NCE *o' horseback*, Chambers *a' horseback*,  
 Kittredge, CNS *a-horseback*, 100 you,] Qq you Ff *thee*, Editors you,  
 101 farther] From Qq. Ff, Wordsworth, Delius, Craig, Hemingway *further*  
 Others *farther* 104 well] Q<sup>1</sup> *well* Q<sup>5</sup> Ff *will* Editors *well* 106 far will] Q<sup>5</sup>  
*farewill* F<sup>1</sup> *farre wilt* SCENE IV] Not in Q. Ff *Scena Quarta*. THE . . .  
 EASTCHEAP.] Added by Theobald. *The Boar's Head* is inferred from 2 *Henry IV*  
 II ii *Enter . . . Poins.*] Ff *Enter Prince and Poines*. The speech-prefixes in  
 this Sc. in Q<sup>1</sup> are Prin., Prince, Pri., Pr.; Poi., Po., Poin., Poy., Poynes;  
 Fran.; Vint.; Falst., Fal., Fa.; Gad., Ross.; Peto, Pet.; Ho., Host.; Bar.;  
 Sher., She.; Car. Those in F<sup>1</sup> are: Prin., Prince; Poines, Poin.; Fran.; Vint.;  
 Fal., Falst.; Gad.; Peto; Host., Hostesse; Bard.; She.; Car. 1 fat room,]  
 Editors *fat room* but Kittredge *fat-room* Kittredge, NCE gloss *fat* as *vat*;  
 Onions as *close, stuffy*, a use apparently peculiar to Shakespeare, but "fat  
 mist" occurs in the 17th cent. Hemingway glosses *fat room* as *room containing*  
*vats* (?) or *close, stuffy room*. In NED *fat*=full of dense air.

POINS Where hast been, Hal?

PRINCE With three or four loggerheads amongst three or four-  
score hogsheads. I have sounded the very base-string of humility. 5  
Sirrah, I am sworn brother to a leash of drawers, and can call  
them all by their christen names, as Tom, Dick, and Francis.  
They take it already upon their salvation, that though I be but  
Prince of Wales, yet I am the King of Courtesy; and tell me flatly  
I am no proud Jack, like Falstaff, but a Corinthian, a lad of 10  
mettle, a good boy,—by the Lord, so they call me,—and when I  
am King of England, I shall command all the good lads in East-  
cheap. They call drinking deep, dyeing scarlet; and when you  
breathe in your watering, they cry ‘hem!’ and bid you play it off.  
To conclude, I am so good a proficient in one quarter of an 15  
hour, that I can drink with any tinker in his own language  
during my life. I tell thee, Ned, thou hast lost much honour  
that thou wert not with me in this action. But, sweet Ned,—  
to sweeten which name of Ned, I give thee this pennyworth of  
sugar, clapped even now into my hand by an under-skinker, 20  
one that never spake other English in his life than ‘Eight  
shillings and sixpence,’ and ‘You are welcome,’ with this shrill  
addition, ‘Anon, anon, sir! Score a pint of bastard in the Half-  
moon,’ or so. But, Ned, to drive away the time till Falstaff come,  
I prithee, do thou stand in some by-room, while I question my 25  
puny drawer to what end he gave me the sugar; and do thou  
never leave calling ‘Francis,’ that his tale to me may be nothing  
but ‘Anon.’ Step aside, and I’ll show thee a precedent.

POINS Francis!

PRINCE Thou art perfect. 30

POINS Francis!

*Exit Poins.*

7 all] Omitted in Ff Editors *all* christen] From Q<sup>1</sup>. Q<sup>4</sup> *Christian* Omitted in Ff. Cam, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS *christen* Wordsworth *Christian* Delius *christian* 8 salvation.] From Qq. Ff *confidence*, Editors follow Q. 9 and tell] From Qq. Ff *telling* Editors *and tell* 10 no] From Q<sup>1</sup> F<sup>1</sup>. Other texts *not* Editors *no* Jack, like] F<sup>1</sup>. <sup>4</sup> *like* Jack Other texts *Jack like* or *Jack, like* Editors *Jack, like* or *Jack like* 11 by . . . me.] From Qq. Omitted in Ff. Editors follow Q except Wordsworth omits *by the Lord*, 13-14 They . . . off.] Omitted by Wordsworth. 14 they] Qq *they* Ff *then they* Editors *they* 18-73 But, . . . within. (*Exit Francis*.)] Omitted by Wordsworth. 24 away the] From Q<sup>1-4</sup>. Other texts omit *the* Editors *away the* 26 thou] From Q<sup>1</sup>, Q<sup>4</sup> Ff omit. Editors follow Q<sup>1</sup>. 28 precedent.] From Pope. Qq *present*. Ff *President*. Editors follow Pope. 31 *Exit Poins*.] Added as in Capell. Chambers, Cowl-Morgan, CNS place the exit after *precedent*. in l. 28. Others follow Capell.

*Enter Francis.*

- FRANCIS Anon, anon, sir. Look down into the Pomgarnet, Ralph.  
 PRINCE Come hither, Francis.  
 FRANCIS My lord?  
 PRINCE How long hast thou to serve, Francis? 35  
 FRANCIS Forsooth, five years, and as much as to—  
 POINS (*within*) Francis!  
 FRANCIS Anon, anon, sir.  
 PRINCE Five year! by'r lady, a long lease for the clinking of  
 pewter. But, Francis, darest thou be so valiant as to play the 40  
 coward with thy indenture and show it a fair pair of heels and  
 run from it?  
 FRANCIS O Lord, sir, I'll be sworn upon all the books in England,  
 I could find in my heart—  
 POINS (*within*) Francis! 45  
 FRANCIS Anon, sir.  
 PRINCE How old art thou, Francis?  
 FRANCIS Let me see—about Michaelmas next I shall be—  
 POINS (*within*) Francis!  
 FRANCIS Anon, sir. Pray stay a little, my lord. 50  
 PRINCE Nay, but hark you, Francis: for the sugar thou gavest  
 me, 'twas a pennyworth, was't not?  
 FRANCIS O Lord, I would it had been two!  
 PRINCE I will give thee for it a thousand pound. Ask me when  
 thou wilt, and thou shalt have it. 55  
 POINS (*within*) Francis!  
 FRANCIS Anon, anon.  
 PRINCE Anon, Francis? No, Francis, but to-morrow, Francis;  
 or Francis, o' Thursday; or indeed, Francis, when thou wilt.  
 But, Francis! 60  
 FRANCIS My lord?  
 PRINCE Wilt thou rob this leathern jerkin, crystal-button, not-

31 *Enter Francis.*] Q<sup>1</sup>, <sup>4</sup> Ff *Enter Drawer. Pomgarnet,*] From Q<sup>1</sup>, <sup>4</sup> Ff. *Delius Pomegranate, 36 to—*] Q<sup>1</sup> *to. Q<sup>3</sup> to Ff to—* 37, 45, 49, 56, 70 (*within*)  
 Added by Capell. 39 year!] Q<sup>1</sup> *yeare, Q<sup>3</sup> Ff yeeres, or yeares: or years,*  
*Delius, Craig, Hemingway years' by'r lady,*] Qq Ff *berlady Pope by'r lady,*  
*generally adopted. 44 heart—*] Qq Ff *hart, or heart. Cam heart. Steevens,*  
*Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS*  
*heart— 46 Anon,*] From Qq. Ff *Anon, anon Rowe, etc., Delius follow F. 48*  
*be—*] Q<sup>2</sup> *be. Q<sup>3</sup> be Ff be— (Q<sup>1</sup> shall be.) Editors follow F. 50 Pray*] Q<sup>1</sup> *pray* Other  
 texts *pray you Cam, Chambers, Cowl-Morgan, Kittredge, CNS Pray Delius,*  
*Craig, Hemingway, NCE Pray you 53 I] Qq I Ff sir, I Delius, Craig,*  
*Chambers, Hemingway follow F. Other editors follow Q. 62-64 this*  
*pouch,—*] Capell added the dash. Q<sup>1</sup>, <sup>4</sup> *end pouch? and Ff pouch. The whole*  
 is descriptive of the Vintner, about to enter, with his leather jerkin and its

pated; agate-ring, puke-stocking, caddis-garter, smooth-tongue,  
Spanish-pouch,—

FRANCIS O lord, sir, who do you mean? 65

PRINCE Why, then, your brown bastard is your only drink; for  
look you, Francis, your white canvas doublet will sully: in  
Barbary, sir, it cannot come to so much.

FRANCIS What, sir?

POINS (*within*) Francis! 70

PRINCE Away, you rogue! Dost thou not hear them call?

*Here they both call him. The drawer stands amazed, not knowing  
which way to go.*

*Enter Vintner.*

VINTNER What, stand'st thou still, and hear'st such a calling?  
Look to the guests within. (*Exit Francis.*) My lord, old Sir John,  
with half-a-dozen more, are at the door. Shall I let them in?

PRINCE Let them alone awhile, and then open the door. (*Exit* 75  
*Vintner.*) Poins!

*Enter Poins.*

POINS Anon, anon, sir.

PRINCE Sirrah, Falstaff and the rest of the thieves are at the  
door. Shall we be merry?

POINS As merry as crickets, my lad. But hark ye: what cunning 80  
match have you made with this jest of the drawer? Come,  
what's the issue?

PRINCE I am now of all humours that have showed themselves  
humours since the old days of goodman Adam to the pupil  
age of this present twelve o'clock at midnight. 85

*Enter Francis.*

What's o'clock, Francis?

FRANCIS Anon, anon, sir. *Exit.*

PRINCE That ever this fellow should have fewer words than a  
parrot, and yet the son of a woman! His industry is upstairs  
and downstairs; his eloquence the parcel of a reckoning. I am 90  
not yet of Percy's mind, the Hotspur of the north, he that kills  
me some six or seven dozen of Scots at a breakfast, washes his

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crystal buttons, his close-cropped head, agate-ring, woollen stockings, worsted  
garters, etc. For *not-pated* some read *knot-pated*. See 1. 201. 71 not] Omitted  
in Ff. Here . . . go.] From Qq Ff. 73 Look] Q<sup>4</sup> *oke* (*Exit Francis*)] Added  
by Cam after Hammer. 75, 76 (*Exit Vintner*.)] Added by Theobald. 76-83  
POINS Anon . . . PRINCE 85-90 *Enter Francis*. . . reckoning.] Wordsworth omits.  
85 *Enter Francis*.] Added by editor after Malone. 87 *Exit*.] Added by Delius.



hands, and says to his wife 'Fie upon this quiet life! I want work.' 'O my sweet Harry,' says she, 'how many hast thou killed to-day?' 'Give my roan horse a drench,' says he; and answers 'Some fourteen,' an hour after; 'a trifle, a trifle.' I prithe, call in Falstaff. I'll play Percy, and that damned brawn shall play Dame Mortimer his wife. 'Rivo!' says the drunkard. Call in Ribs, call in Tallow.

*Enter Falstaff, Gadshill, Bardolph, and Peto; Francis following with wine.*

POINS Welcome, Jack. Where hast thou been? 100  
FALSTAFF A plague of all cowards, I say, and a vengeance too! marry, and amen! Give me a cup of sack, boy. Ere I lead this life long, I'll sew nether stocks and mend them and foot them too. A plague of all cowards! Give me a cup of sack, rogue. Is there no virtue extant? 105

*He drinketh.*

PRINCE Didst thou never see Titan kiss a dish of butter? Pitiful-hearted Titan, that melted at the sweet tale of the sun's! If thou didst, then behold that compound.  
FALSTAFF You rogue, here's lime in this sack too: there is nothing but roguery to be found in villainous man. Yet a coward is 110 worse than a cup of sack with lime in it. A villainous coward! Go thy ways, old Jack; die when thou wilt: if manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring. There lives not three good men unchanged in England; and one of them is fat, and grows old. God help the 115 while! a bad world, I say. I would I were a weaver: I could sing psalms or anything. A plague of all cowards, I say still.

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97-99 I'll . . . Tallow.] Omitted by Wordsworth. 98 'Rivo!'] Exclamation in carousing, probably of Spanish origin. 99 *Enter . . . wine.*] From Cam. Qq Ff Enter Falstaffe. 103 and foot them] From Qq. Omitted in Ff. 105 *He drinketh.*] From Q<sup>1</sup>. Omitted in Q<sup>8</sup> Ff. 106-108 PRINCE . . . compound. FALSTAFF] Omitted by Wordsworth. 107 Pitiful-hearted Titan,] Qq Ff *pitifull hearted Titan* (Q<sup>1</sup>. <sup>8</sup> *harterd*). Warburton, Delius, CNS (*pitiful-hearted Titan!*) (Delius *Titan*). Cam, NCE *pitiful-hearted Titan*, Craig, Hemingway—*pitiful-hearted Titan*; Theobald, Chambers *pitiful-hearted butter*, Kittredge *Pitiful-hearted butter*, Cowl-Morgan *pitiful-hearted (creature)*, <sup>2</sup> the sun's!] Q<sup>1</sup> *the sonnes*, Q<sup>8</sup> F<sup>1</sup>. <sup>3</sup> *the Sunne*? F<sup>3</sup>. <sup>4</sup> *the Sun*? Cam, Cowl-Morgan *the sun's!* Delius, Craig, Chambers, Hemingway, NCE *the sun?* Kittredge *the sun! CNS the sun's?* 111 in it.] From Qq. Omitted in Ff. Editors in it. 114 lives] From Qq Ff. Pope, Wordsworth, Delius, Craig, Hemingway *live* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS *lives* 117 psalms or anything.] From Qq. Ff *all manner of songs*. Editors follow Q.

PRINCE How now, woolsack! What mutter you?

FALSTAFF A king's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like 120 a flock of wild geese, I'll never wear hair on my face more. You Prince of Wales!

PRINCE Why, you whoreson round man, what's the matter?

FALSTAFF Are not you a coward? Answer me to that: and Poin 125 there?

POINS 'Zounds, ye fat paunch, and ye call me coward, by the Lord, I'll stab thee.

FALSTAFF I call thee coward! I'll see thee damned ere I call thee coward; but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders, you 130 care not who sees your back. Call you that backing of your friends? A plague upon such backing! Give me them that will face me. Give me a cup of sack. I am a rogue, if I drunk to-day.

PRINCE O villain! thy lips are scarce wiped since thou drunk'st last. 135

FALSTAFF All is one for that. (*He drinketh.*) A plague of all cowards, still say I.

PRINCE What's the matter?

FALSTAFF What's the matter! There be four of us here have ta'en a thousand pound this day morning. 140

PRINCE Where is it, Jack? Where is it?

FALSTAFF Where is it! Taken from us it is. A hundred upon poor four of us.

PRINCE What, a hundred, man?

FALSTAFF I am a rogue, if I were not at half-sword with a dozen 145 of them two hours together. I have 'scaped by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and through; my sword hacked like a hand-saw—*ecce signum!* I never dealt better since I was a man. All would not do. A plague of all cowards! Let them speak: if 150 they speak more or less than truth, they are villains and the sons of darkness.

PRINCE Speak, sirs: how was it?

123 whoreson] Q<sup>1</sup> horeson Q<sup>5</sup> Ff horson Wordsworth villanous 124 not you] Q<sup>1</sup> not you Other texts you not Wordsworth, Delius, Craig, Hemingway you not 126 POINS] From Q<sup>1</sup>. Q<sup>5</sup> Ff Prin. 'Zounds,] Omitted in Ff, Wordsworth. fat] F<sup>1</sup>. <sup>2</sup> fatch 126, 127 by the Lord,] Omitted in Ff. 128 damned] Wordsworth hanged 136 All is] Q<sup>1</sup> All is Q<sup>5</sup> Ff All's Chambers, Kittredge All is Other editors All's (*He drinketh.*)] From Q<sup>1</sup>. Q<sup>5</sup> Ff He drinks. 139 There] From Q<sup>1</sup>. Q<sup>5</sup> Ff here Editors follow Q<sup>1</sup>. here] In Q<sup>1</sup>. <sup>2</sup> only, which editors follow. 140 day] Q<sup>1</sup>. <sup>2</sup> only, which editors follow. 153 PRINCE] Qq Gad. Ff Prince. Editors follow F.

- GADSHILL We four set upon some dozen—  
 FALSTAFF Sixteen at least, my lord. 155  
 GADSHILL And bound them.  
 PETO No, no, they were not bound.  
 FALSTAFF You rogue, they were bound, every man of them; or I  
 am a Jew else, an Ebrew Jew.  
 GADSHILL As we were sharing, some six or seven fresh men set 160  
 upon us—  
 FALSTAFF And unbound the rest, and then come in the other.  
 PRINCE What, fought you with them all?  
 FALSTAFF All! I know not what you call all, but if I fought not  
 with fifty of them, I am a bunch of radish. If there were not 165  
 two or three and fifty upon poor old Jack, then am I no two-  
 legged creature.  
 PRINCE Pray God you have not murdered some of them.  
 FALSTAFF Nay, that's past praying for: I have peppered two of  
 them: two I am sure I have paid, two rogues in buckram suits. 170  
 I tell thee what, Hal, if I tell thee a lie, spit in my face, call me  
 horse. Thou knowest my old ward: here I lay, and thus I bore  
 my point. Four rogues in buckram let drive at me—  
 PRINCE What, four? Thou saidst but two even now.  
 FALSTAFF Four, Hal: I told thee four. 175  
 POINS Ay, ay, he said four.  
 FALSTAFF These four came all a-front, and mainly thrust at me.  
 I made me no more ado but took all their seven points in my  
 target, thus.  
 PRINCE Seven? Why, there were but four even now. 180  
 FALSTAFF In buckram.  
 POINS Ay, four, in buckram suits.  
 FALSTAFF Seven, by these hilts, or I am a villain else.  
 PRINCE Prithee, let him alone: we shall have more anon.  
 FALSTAFF Dost thou hear me, Hal? 185

154, 156; 160 GADSHILL] Qq Ross. (for Rossill). Ff Gad. Editors follow F. Dover Wilson's conjecture (CNS, 148, 149) is that Shakespeare's original MS. allocated 153, 154, 156, 160 to Prin., Ross, Ross, Ross; and that when Rossill was cut out of the play a single "Gad" was put in the margin for purpose of substitution, but the printer, in setting up, altered the wrong prefix. 154 dozen—] Q<sup>1</sup> douzen. Q<sup>2</sup> Ff dozen. Capell added dash, generally adopted. 161 us—] Qq Ff vs. Steevens added dash, generally adopted. 163, 164 you . . . you] Q<sup>1</sup> you . . . you Q<sup>2</sup> F<sup>2</sup> yee . . . yee F<sup>2</sup> ye . . . ye Cam, Cowl-Morgan, Kittredge, NCE CNS you . . . you Wordsworth, Delius, Craig, Hemingway ye . . . ye Chambers ye . . . ye 168 PRINCE] Q<sup>1</sup> Prin. Q<sup>2</sup> Poines. Ff Poin. Editors follow Q<sup>1</sup>. God] Qq God Ff Heauen. Editors God murdered] Q<sup>1</sup> murdered: Other texts murdered 172 ward:] Q<sup>1</sup> wards: Q<sup>2</sup> Ff word: Editors follow Q<sup>1</sup>. 173 me—] Qq Ff, Kittredge me. Steevens's dash, widely adopted. 178 me] Q<sup>1</sup> me Omitted in Q<sup>2</sup> Ff. Editors follow Q<sup>1</sup>.

- PRINCE Ay, and mark thee too, Jack.
- FALSTAFF Do so, for it is worth the list'ning to. These nine in buckram that I told thee of,—
- PRINCE So, two more already.
- FALSTAFF Their points being broken,— 190
- POINS Down fell their hose.
- FALSTAFF Began to give me ground: but I followed me close, came in foot and hand, and with a thought seven of the eleven I paid.
- PRINCE O monstrous! Eleven buckram men grown out of two! 195
- FALSTAFF But, as the devil would have it, three misbegotten knaves in Kendal green came at my back and let drive at me; for it was so dark, Hal, that thou couldst not see thy hand.
- PRINCE These lies are like their father that begets them, gross as a mountain, open, palpable. Why, thou clay-brained guts, 200 thou knotty-pated fool, thou whoreson, obscene, greasy tallow-catch,—
- FALSTAFF What, art thou mad? Art thou mad? Is not the truth the truth?
- PRINCE Why, how couldst thou know these men in Kendal 205 green, when it was so dark thou couldst not see thy hand? Come, tell us your reason. What sayest thou to this?
- POINS Come, your reason, Jack, your reason.
- FALSTAFF What, upon compulsion? 'Zounds, and I were at the strappado, or all the racks in the world, I would not tell you on 210 compulsion. Give you a reason on compulsion! If reasons were as plentiful as blackberries, I would give no man a reason upon compulsion, I.
- PRINCE I'll be no longer guilty of this sin; this sanguine coward,

188 of,—] Qq Ff of. Rowe of— generally followed. 190, 191 FALSTAFF . . . hose.] Omitted by Wordsworth. 190 broken,—] Q<sup>1</sup> Ff broken. Q<sup>2</sup> broken, Rowe broken,— generally followed. 191 their] From Q<sup>1</sup>. Q<sup>2</sup> Ff his Editors follow Q<sup>2</sup>. 192 me] Delius conj. *em* (for *them*). 198 couldst] Q<sup>1</sup> *couldst* Q<sup>2</sup> Ff *could'st* CNS *couldst* Others *could'st* 199 their] From Q<sup>1</sup>. Others *the* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS *their* Wordsworth, Delius, Craig, Hemingway *the* 200-202 Why, . . . catch,—] Omitted by Wordsworth. 201, 202 tallow-catch,—] Q<sup>1</sup> *tallow-catch*. Q<sup>2</sup> *tallow catch*. Ff *Tallow Catch*. Pope substituted dash, generally adopted, for full stop. Hammer, Delius, Craig, Chambers, Hemingway *tallow-ketch*,— Cam, Kittredge, NCE, CNS *tallow-catch*,— Cowl-Morgan *tallow-cake*,— 209 'Zounds, and I were] From Qq. Ff *No: were I* Cam, Craig, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS follow Q (with *an* for *and*). Wordsworth, Delius follow F, Chambers *Zounds and I were*. 212 plentiful] From Q<sup>1</sup>. Q<sup>2</sup> Ff *plenty*. F<sup>2</sup> *plentie*. Cam, Cowl-Morgan, Kittredge, CNS *plentiful* Wordsworth, Delius, Craig, Chambers, Hemingway, NCE *plenty*.

this bed-presser, this horse-back-breaker, this huge hill of 215  
flesh,—

FALSTAFF 'Sblood, you starveling, you elf-skin, you dried neat's  
tongue, you bull's pizzle, you stock-fish! O for breath to utter  
what is like thee! You tailor's-yard, you sheath, you bow-case,  
you vile standing tuck,— 220

PRINCE Well, breathe awhile, and then to it again; and when  
thou hast tired thyself in base comparisons, hear me speak but  
this.

POINS Mark, Jack.

PRINCE We two saw you four set on four and bound them, and 225  
were masters of their wealth. Mark now, how a plain tale shall  
put you down. Then did we two set on you four; and, with a  
word, outfaced you from your prize, and have it; yea, and can  
show it you here in the house. And, Falstaff, you carried your  
guts away as nimbly, with as quick dexterity, and roared for 230  
mercy, and still run and roared, as ever I heard bull-calf. What  
a slave art thou, to hack thy sword as thou hast done, and then  
say it was in fight! What trick, what device, what starting-hole,  
canst thou now find out to hide thee from this open and  
apparent shame? 235

POINS Come, let's hear, Jack. What trick hast thou now?

FALSTAFF By the Lord, I knew ye as well as he that made ye.  
Why, hear you, my masters: was it for me to kill the heir-  
apparent? Should I turn upon the true prince? Why, thou  
knowest I am as valiant as Hercules: but beware instinct. The 240

215 this bed- . . . breaker,] Omitted by Wordsworth. 216 flesh,—] Qq Ff *flesh*.  
or *Flesh*. Theobald substituted dash, generally adopted. 217 'Sblood,] Ff,  
Wordsworth, Delius *Away* Cam and others 'Sblood elf-skin,] Q<sup>1</sup> *elfskin*  
Ff *Elfe-skin* Hanmer *Eel-skin*, which term Falstaff applies to Shallow in  
Part II, iii ii; Johnson conj. *elf-kin*, Cam, Delius, Craig, Chambers, Hem-  
ingway, Kittredge, NCE *elf-skin*, Wordsworth, Cowl-Morgan, CNS *eel-*  
*skin*, 218 tongue, you] *you* in Q<sup>1</sup>.<sup>a</sup> only. Delius omits *you you . . . pizzle*,]  
Omitted by Wordsworth. 218, 219 utter what . . . thee!] Q<sup>1</sup> *vitter what . . .*  
*thee*, Q<sup>5</sup> *vitter! what . . . thee?* Ff *vitter. What . . . thee?* Editors follow Q<sup>1</sup>.  
220 standing tuck,—] Qq Ff *standing tuck*. Theobald, Cam, Hemingway,  
NCE *standing-tuck*,— Wordsworth, CNS *standing tuck*— Delius, Craig,  
*standing tuck*;— Cowl-Morgan *standing tuck*,— Chambers, Kittredge *stand-*  
*ing tuck!* 221 awhile,] Qq *a while* Ff *a-while*, to it] Qq *to it* Ff *to't* Editors  
*to it* 223 this.] Q<sup>1</sup> *this*. Q<sup>5</sup> *thus* Ff *thus*. Editors *this*. but NCE *this*:—  
225 four and] From Qq Ff. Pope *four, you* Wordsworth *four; you* Delius,  
Craig *four, and you* 229 here] Qq *here* Omitted in Ff. Editors follow Q.  
231 run] Qq *run* Ff *ranne* or *ran* Wordsworth, Delius, Craig, Hemingway  
*ran* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS *run* roared]  
Q<sup>1</sup> *roard*, Q<sup>5</sup> *roare*, Ff *roar'd* 237, 244 By the Lord,] Omitted in Ff. Editors  
admit. 238 you,] Qq *you* Ff *ye* Wordsworth, Delius *ye*, Others *you*,  
240, 241 The lion] The idea that the lion, King of Beasts, respected the blood

lion will not touch the true prince. Instinct is a great matter: I was now a coward on instinct. I shall think the better of myself and thee during my life, I for a valiant lion, and thou for a true prince. But, by the Lord, lads, I am glad you have the money. Hostess, clap to the doors. Watch to-night, pray to-morrow. 245 Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you! What, shall we be merry? Shall we have a play extempore?

PRINCE Content: and the argument shall be thy running away.

FALSTAFF Ah, no more of that, Hal, and thou lovest me! 250

*Enter Hostess.*

HOSTESS O Jesu, my lord the Prince!

PRINCE How now, my lady the hostess! what sayst thou to me?

HOSTESS Marry, my lord, there is a nobleman of the court at door would speak with you. He says he comes from your father.

PRINCE Give him as much as will make him a royal man, and 255 send him back again to my mother.

FALSTAFF What manner of man is he?

HOSTESS An old man.

FALSTAFF What doth gravity out of his bed at midnight? Shall I give him his answer? 260

PRINCE Prithee, do, Jack.

FALSTAFF Faith, and I'll send him packing. *Exit.*

PRINCE Now, sirs: by'r lady, you fought fair; so did you, Peto; so did you, Bardolph. You are lions too, you ran away upon instinct, you will not touch the true prince! No, fie! 265

BARDOLPH Faith, I ran when I saw others run.

PRINCE Faith, tell me now in earnest, how came Falstaff's sword so hacked?

PETO Why, he hacked it with his dagger, and said he would swear truth out of England but he would make you believe it 270 was done in fight, and persuaded us to do the like.

BARDOLPH Yea, and to tickle our noses with spear-grass to make them bleed, and then to beslobber our garments with it and swear it was the blood of true men. I did that I did not this seven year before, I blushed to hear his monstrous devices. 275

royal was a common superstition and was frequently mentioned in romance. 246 titles of good] From Qq. Ff *good Titles of* Editors follow Q. 250 *Enter Hostess.*] From Qq Ff. Craig *Enter Mistress Quickly.* 251 O Jesu,] From Qq. Omitted in Ff, Wordsworth. 253 lord,] Q<sup>1</sup> Lo. Q<sup>5</sup> L. Ff Lord, 263 by'r lady,] Qq *birdady* Omitted in Ff. Editors *by'r lady*, 264 Bardolph.] Q<sup>1</sup> Bardol, Q<sup>5</sup> Bardol; Ff Bardol: Rowe and other editors *Bardolph*: 267 Faith,] Omitted in Ff, Wordsworth, Kittredge. 275 year] Q<sup>1</sup> *yeare* Q<sup>5</sup> F<sup>1</sup> *yeares* F<sup>1</sup> *yeeres* F<sup>2</sup>, 4, Delius *years* Others *year*

PRINCE O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou hast blushed extempore. Thou hadst fire and sword on thy side; and yet thou rann'st away. What instinct hadst thou for it?

BARDOLPH My lord, do you see these meteors? Do you behold these exhalations?

PRINCE I do.

BARDOLPH What think you they portend?

PRINCE Hot livers and cold purses.

BARDOLPH Choler, my lord, if rightly taken. 285

PRINCE No, if rightly taken, halter.

*Enter Falstaff.*

Here comes lean Jack, here comes bare-bone. How now, my sweet creature of bombast! How long is't ago, Jack, since thou sawest thine own knee?

FALSTAFF My own knee! When I was about thy years, Hal, I was 290 not an eagle's talon in the waist: I could have crept into any alderman's thumb-ring. A plague of sighing and grief! it blows a man up like a bladder. There's villainous news abroad. Here was Sir John Bracy from your father: you must to the court in the morning. That same mad fellow of the north, Percy, and he 295 of Wales, that gave Amamon the bastinado, and made Lucifer cuckold, and swore the devil his true liegeman upon the cross of a Welsh hook—what a plague call you him?

POINS O, Glendower.

FALSTAFF Owen, Owen, the same; and his son-in-law Mortimer, 300 and old Northumberland, and that sprightly Scot of Scots, Douglas, that runs a-horseback up a hill perpendicular,—

PRINCE He that rides at high speed and with his pistol kills a sparrow flying.

FALSTAFF You have hit it. 305

PRINCE So did he never the sparrow.

291 talon] Q<sup>1</sup>. F<sup>1-3</sup> talent or Talent F<sup>4</sup> Talon Kittredge talent 294 Bracy] From Q<sup>1</sup>. Q<sup>8</sup> Ff Braby Not mentioned in the Chronicles. French in *Shakespeareana Genealogica*, p. 76, states that the name is that of a former Worcestershire family. to] From Q<sup>1</sup>. Q<sup>8</sup> goo to F<sup>1-3</sup> goe to F<sup>4</sup>. 4 go to Editors to 295 That] Q<sup>1-4</sup>. Other texts *The Editors That* 296 Amamon] Capell, etc. *Amamon* (devil from Scot's *Discoverie of Witchcraft*, chap. 29). 299 O.] From Qq Ff. Deryng MS., Craig. CNS *Owen* CNS prefers the Deryng reading on Halliwell's point, that Falstaff takes up and repeats the name (see Halliwell: Deryng, xviii). 301 that] Q<sup>1</sup> that Q<sup>8</sup> Ff the Editors that 302 a-horseback] Q<sup>1</sup> a horsebacke Q<sup>8</sup> a horse-back Ff a Horse-backe or a Horse-back Chambers a horseback Kittredge, CNS a-horseback Others o' horseback 302 perpendicular,—] Q<sup>1</sup> Ff perpendicular. Q<sup>8</sup> perpendicular. Delius, Craig, Hemingway follow Q<sup>1</sup> F. Others follow Rowe in substituting dash for full stop. 303 his] Q<sup>1</sup> his Q<sup>8</sup> Ff a Editors his.

- FALSTAFF Well, that rascal hath good mettle in him: he will not run.
- PRINCE Why, what a rascal art thou then, to praise him so for running! 310
- FALSTAFF A-horseback, ye cuckoo; but afoot he will not budge a foot.
- PRINCE Yes, Jack, upon instinct.
- FALSTAFF I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand blue-caps more. Worcester is stol'n away to-night. Thy father's beard is turned white with the news. You may buy land now as cheap as stinking mackerel. 315
- PRINCE Why then, it is like, if there come a hot June and this civil buffeting hold, we shall buy maidenheads as they buy hobnails, by the hundreds. 320
- FALSTAFF By the mass, lad, thou sayest true; it is like we shall have good trading that way. But tell me, Hal, art not thou horrible afraid? Thou being heir-apparent, could the world pick thee out three such enemies again as that fiend Douglas, that spirit Percy, and that devil Glendower? Art thou not 325 horribly afraid? Doth not thy blood thrill at it?
- PRINCE Not a whit, i'faith: I lack some of thy instinct.
- FALSTAFF Well, thou wilt be horribly chid to-morrow when thou comest to thy father. If thou love me, practise an answer.
- PRINCE Do thou stand for my father, and examine me upon 330 the particulars of my life.
- FALSTAFF Shall I? Content. This chair shall be my state, this dagger my sceptre, and this cushion my crown.
- PRINCE Thy state is taken for a joined-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown for a 335 pitiful bald crown!
- FALSTAFF Well, and the fire of grace be not quite out of thee, now shalt thou be moved. Give me a cup of sack to make my eyes look red, that it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyse's vein. 340

311 A-horseback,] Q<sup>1</sup>.<sup>a</sup> *A horsebacke* Ff *A Horse-backe* or *A Horse-back* Kittredge, CNS *A-horseback*, Chambers *A' horseback*, Others *O' horseback*, 316 to-night.] Q<sup>1</sup> *to night*, Q<sup>2</sup> Ff *by night* (Ff *Night*;) 318-322 PRINCE . . . way.] Omitted by Wordsworth. 318 Why] Q<sup>2</sup> *Why* Omitted in Q<sup>2</sup> Ff. Editors follow Q<sup>2</sup>, some reading *Why*, it is] Q<sup>2</sup> *it is* Q<sup>2</sup> Ff *'tis* Editors follow Q<sup>1</sup>. June] Q<sup>1</sup> *June*, Q<sup>2</sup> Ff. *June*, Ff. *June*, Editors follow Q<sup>2</sup>. 323 horrible] From Q<sup>2</sup>. Ff. Q<sup>1</sup> Wordsworth, Delius, Craig, Hemingway *horribly* 334-336 PRINCE . . . crown!] Johnson conj. omit. Wordsworth omits as far as *Well*, l. 337. 338 my] Q<sup>2</sup> *my* Q<sup>2</sup> Ff *mine* Wordsworth, Delius, Craig, Hemingway *mine* Others *my* 340 Cambyse's vein.] Allusion to Thomas Preston's tragedy *Cambyse*, bf. 1570, probably to the scene of the Queen's weeping. (Hazlitt's *Dodsley*, iv, p. 236.)



- PRINCE Well, here is my leg.  
 FALSTAFF And here is my speech. Stand aside, nobility.  
 HOSTESS O Jesu, this is excellent sport, i' faith!  
 FALSTAFF Weep not, sweet queen, for trickling tears are vain.  
 HOSTESS O, the father, how he holds his countenance! 345  
 FALSTAFF For God's sake, lords, convey my tristful queen;  
 For tears do stop the floodgates of her eyes.  
 HOSTESS O Jesu, he doth it as like one of these harlotry players  
 as ever I see!  
 FALSTAFF Peace, good pint-pot! Peace, good tickle-brain! 350  
 Harry, I do not only marvel where thou spendest thy time, but  
 also how thou art accompanied: for though the camomile, the  
 more it is trodden on the faster it grows, yet youth, the more it  
 is wasted the sooner it wears. That thou art my son, I have  
 partly thy mother's word, partly my own opinion, but chiefly a 355  
 villainous trick of thine eye, and a foolish hanging of thy nether  
 lip, that doth warrant me. If then thou be son to me, here lies  
 the point: why, being son to me, art thou so pointed at? Shall  
 the blessed sun of heaven prove a micher and eat blackberries?  
 A question not to be asked. Shall the son of England prove a 360  
 thief and take purses? A question to be asked. There is a thing,  
 Harry, which thou hast often heard of, and it is known to many  
 in our land by the name of pitch. This pitch, as ancient writers  
 do report, doth defile; so doth the company thou keepest. For,  
 Harry, now I do not speak to thee in drink but in tears, not in 365  
 pleasure but in passion, not in words only, but in woes also: and  
 yet there is a virtuous man whom I have often noted in thy  
 company, but I know not his name.  
 PRINCE What manner of man, and it like your Majesty?  
 FALSTAFF A goodly portly man, i'faith, and a corpulent; of a 370  
 cheerful look, a pleasing eye, and a most noble carriage; and,  
 as I think, his age some fifty, or, by'r lady, inclining to three  
 score; and now I remember me, his name is Falstaff. If that  
 man should be lowly given, he deceiveth me; for, Harry, I see  
 virtue in his looks. If then the tree may be known by the fruit, 375

343 O Jesu,] Omitted in Ff, Wordsworth. 344 Weep . . . vain.] Prose in Ff.  
 346 God's] Collier, Wordsworth *heaven's* tristful] Qq Ff *trustfull* Deryng  
 MS., Rowe and editors generally *tristful* 348 O Jesu,] From Qq. Ff, Words-  
 worth *O rare*, 352 camomile,] The phrase echoes Lyly's *Euphues*, or Pettie's  
*Pallace*: see Bond: L, i 133, 150, 196. 353 on] Q<sup>1</sup> on Omitted in Q<sup>5</sup> Ff. Editors  
 on yet] Q<sup>1</sup> so Q<sup>5</sup> Ff *yet yet* is most probably correct. 354 That thou] From Q<sup>1</sup>.  
 Q<sup>5</sup> Ff *thou* or *Thou* Editors follow Q<sup>1</sup>. 355 own] Q<sup>1</sup> *owne* Omitted in  
 Q<sup>5</sup> Ff. Editors follow Q<sup>1</sup>. 357 lies] Q<sup>1</sup> *lies* Q<sup>5</sup> *lieth* Ff *lyeth* Editors *lies*  
 359 sun] Q<sup>1</sup> *sonne* Q<sup>5</sup> Ff *Sonne* (F<sup>4</sup> *Son*) 363 pitch.] Allusion to *Ecclesiasticus*  
 xiii 1. 374 deceiveth] From Q<sup>1</sup>. Q<sup>5</sup> Ff *deceiues* Editors *deceiveth* 375  
 tree . . . fruit, etc.] Alludes to *Luke* vi 44.

as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff. Him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month?

PRINCE Dost thou speak like a king? Do thou stand for me, 380  
and I'll play my father.

FALSTAFF Depose me? If thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels for a rabbit-sucker or a poulter's hare.

PRINCE Well, here I am set. 385

FALSTAFF And here I stand. Judge, my masters.

PRINCE Now, Harry, whence come you?

FALSTAFF My noble lord, from Eastcheap.

PRINCE The complaints I hear of thee are grievous.

FALSTAFF 'Sblood, my lord, they are false. Nay, I'll tickle ye for 390  
a young prince, i' faith.

PRINCE Swearest thou, ungracious boy? Henceforth ne'er look on me. Thou art violently carried away from grace. There is a devil haunts thee in the likeness of an old fat man: a tun of man is thy companion. Why dost thou converse with that trunk 395  
of humours, that bolting-hutch of beastliness, that swol'n parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend Vice, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste 400  
sack and drink it? Wherein neat and cleanly, but to carve a capon and eat it? Wherein cunning, but in craft? Wherein crafty, but in villany? Wherein villainous, but in all things? Wherein worthy, but in nothing?

FALSTAFF I would your Grace would take me with you. Whom 405  
means your Grace?

PRINCE That villainous abominable misleader of youth, Falstaff, that old white-bearded Satan.

FALSTAFF My lord, the man I know.

PRINCE I know thou dost. 410

FALSTAFF But to say I know more harm in him than in myself, were to say more than I know. That he is old, the more the pity, his white hairs do witness it; but that he is, saving your reverence, a whoremaster, that I utterly deny. If sack and

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382 me?] Q<sup>1</sup>. <sup>s</sup> *me*, Ff *me*: Editors generally follow Theobald *me*?  
390 'Sblood,] From Qq. F<sup>1</sup>. <sup>s</sup> *Yfaith*, F<sup>2</sup> *Ifaith* F<sup>4</sup> *Ifaith*, Editors follow Q.  
391 i' faith.] Omitted in Ff. Editors admit. 394 an old fat] Fr<sup>om</sup> Q<sup>1</sup>.  
Q<sup>2</sup> Ff *a fat old* Delius, Craig, Chambers follow Q<sup>2</sup>. 396, 397 that bolting-hutch . . . dropsies, 397, 398 that stuffed . . . guts,] Omitted by Wordsworth.  
399 Vice,] An allusion to the Vice of the Morality plays.

sugar be a fault, God help the wicked! If to be old and marry 415  
 be a sin, then many an old host that I know is damned. If to be  
 fat be to be hated, then Pharaoh's lean kine are to be loved.  
 No, my good lord: banish Peto, banish Bardolph, banish Poins;  
 but for sweet Jack Falstaff, kind Jack Falstaff, true Jack  
 Falstaff, valiant Jack Falstaff, and therefore more valiant, 420  
 being, as he is, old Jack Falstaff, banish not him thy Harry's  
 company, banish not him thy Harry's company. Banish plump  
 Jack, and banish all the world.

PRINCE I do, I will.

*A knocking heard. Exeunt Hostess, Francis, and Bardolph.*

*Enter Bardolph, running.*

BARDOLPH O, my lord, my lord! The sheriff with a most mon- 425  
 strous watch is at the door.

FALSTAFF Out, ye rogue! Play out the play. I have much to say  
 in the behalf of that Falstaff.

*Enter the Hostess.*

HOSTESS O Jesu, my lord, my lord!—

PRINCE Heigh, heigh! the devil rides upon a fiddlestick. 430  
 What's the matter?

HOSTESS The sheriff and all the watch are at the door. They  
 are come to search the house. Shall I let them in?

FALSTAFF Dost thou hear, Hal? Never call a true piece of gold a  
 counterfeit. Thou art essentially mad, without seeming so. 435

PRINCE And thou a natural coward, without instinct.

FALSTAFF I deny your major. If you will deny the sheriff, so:  
 if not, let him enter. If I become not a cart as well as another

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415 God] Ff *Heauen* Editors *God* 416 damned.] Wordsworth *lost*: 422  
 banish . . . company.] Omitted in Pope, Wordsworth. 424 *A knocking . . .*  
*Bardolph.*] Added by Cam after Malone. *Enter . . . running.*] From Qq Ff.  
 425 *most*] F<sup>1</sup> *most most* 427 ye] Q<sup>1</sup> ye Other texts *you* *Delius* *you* Others  
 ye 429 Jesu.] Omitted in Ff, Wordsworth. 430 PRINCE] Q<sup>1</sup> Prin. Q<sup>3</sup> Ff Fal.  
 or Falst. Deryng MS. Poynt. (Halliwell, 43). Editors generally ascribe to the  
 Prince, but Wordsworth ascribes to Falstaff and omits *the devil . . . fiddlestick*.  
 434-437 Never . . . major.] Omitted by Wordsworth. 435 *mad*] Qq F<sup>1</sup>.<sup>2</sup> *made*,  
 F<sup>2</sup>.<sup>4</sup> *mad*. Editors generally *mad*, but Cowl-Morgan *made*, Hemingway: Var.,  
 170, disagrees with Cowl's adoption of Q. He remarks: "Hal's reply, which  
 Cowl quotes, is more appropriate in answer to 'mad': 'Thou art a natural  
 madman,' says Falstaff; 'and thou, a natural coward,' replies the prince."  
 Flatter defends Q in TLS, 6 Oct. 1945, and Flatter: O, 190 f.; but Q<sup>1</sup> has *made*  
 for *mad* in n i 69; and so has Soanet 129. See also 2 *Henry IV* ii i 88.

man, a plague on my bringing up! I hope I shall as soon be  
strangled with a halter as another. 440

PRINCE Go, hide thee behind the arras. The rest walk up  
above. Now, my masters, for a true face and good conscience.

FALSTAFF Both which I have had; but their date is out, and  
therefore I'll hide me.

PRINCE Call in the Sheriff. 445

*Exeunt all except the Prince and Peto.*

*Enter Sheriff and the Carrier.*

Now, master Sheriff, what is your will with me?

SHERIFF

First, pardon me, my lord. A hue and cry  
Hath followed certain men unto this house.

PRINCE

What men?

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442 good] Steevens, Dyce, Wordsworth *a good* 445 *Exeunt . . . Peto.*] Added by Malone. Omitted in Qq. Ff Exit. after l. 444. In subsequent speeches, ll. 468, 473, 475, 488, Qq Ff have Peto as speech-prefix (but Qq omit in l. 475), and in the text of l. 487. According to that, Peto remained with the Prince. Johnson objected that Peto had done nothing to merit promise of an honourable place (l. 483) or to be trusted with the plot against Falstaff, and he substituted Poins who had the Prince's confidence, was a man of courage, and, having only robbed the robbers, had no need to hide. Cam thought little of the last point as all wore vizards. Malone added that Poins fitted the metre at iii iii 175 (where Q F have Peto); and Dover Wilson adds that Johnson's change has support in the Deryng MS., that Peto appears in iv ii, not in the Prince's retinue but as Falstaff's lieutenant; and that the prefixes *Po.* and *Pe.* might easily be confused. It may be that Poins was intended and that there is confusion of names; but the lieutenancy is about as much as Peto could expect; and while in Part 2 Poins is the Prince's companion, the Prince in ii ii classes him with the rest of the "vile company"; Peto arrives in ii iv with news for the Prince of the King and tidings from the North; and Poins and Peto are included with Falstaffe, Bardolph, Pistol, and Page as the Irregular Humorists in "The Actors Names" in F<sup>1</sup>. There seems not a great deal to choose between Poins and Peto; moreover, the possible confusion of *Po.* and *Pe.* does not affect *Peto* mentioned in Part I ii iv 487; and the metrical point made concerning iii iii 175 is made by altering the name so that two lines of verse may appear in the midst of prose. Steevens, Malone, Knight and others followed Johnson's lead in substituting Poins for Peto in the latter part of the present Sc., and Wordsworth, Chambers, CNS follow. Cain, Delius, Craig, Henningway, Cowi-Morgan, Kittredge, NCB adhere to Peto. At l. 444 Chambers has Falstaff hidden. *Exeunt* Bardolph, Gadshill, and Peto, and he ascribes speeches at ll. 468, 473, 488 to Poins, but the reading at l. 475, evidently a misprint, is Peto. 467, 448, 450, 451] Verse in Pope. Prose in Qq Ff. Editors follow Pope.

SHERIFF

One of them is well known, my gracious lord,  
A gross fat man. 450

CARRIER As fat as butter.

PRINCE

The man, I do assure you, is not here;  
For I myself at this time have employed him.  
And, Sheriff, I will engage my word to thee  
That I will, by to-morrow dinner-time, 455  
Send him to answer thee, or any man,  
For anything he shall be charged withal.  
And so let me entreat you leave the house.

SHERIFF

I will, my lord. There are two gentlemen  
Have in this robbery lost three hundred marks. 460

PRINCE

It may be so. If he have robbed these men,  
He shall be answerable: and so farewell.

SHERIFF

Good night, my noble lord.

PRINCE

I think it is good morrow, is it not?

SHERIFF

Indeed, my lord, I think it be two o'clock. 465

*Exeunt Sheriff and Carrier.*

PRINCE This oily rascal is known as well as Paul's. Go, call him forth.

PETO Falstaff!—Fast asleep behind the arras, and snorting like a horse.

PRINCE Hark, how hard he fetches breath. Search his pockets. 470  
(*He searcheth his pockets, and findeth certain papers.*) What hast thou found?

PETO Nothing but papers, my lord.

PRINCE Let's see what they be. Read them.

451 fat as butter.] From Qq Ff. Capell *fat as butter, sir* Wordsworth *fat, my lord, as butter.* 454 I will] From Qq Ff. Pope omitted *will* Wordsworth *I'll* 460 three hundred] From Ff. Q<sup>1</sup>.<sup>5</sup> 300. 465 *Exeunt . . . Carrier.*] From Hanmer. Qq Ff Exit. 468, 473, 487, 488 PETO or Peto.] See note to 445. 471 *He . . . papers.*] From Qq Ff (Q<sup>1</sup> *pocket* which CNS follows). 474 *see what they be.*] Q<sup>1</sup> *see what they be*, Q<sup>8</sup> *see what be they: Ff see, what be they?* Cam, Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan *see what they be: Chambers see what they be! Kittredge, NCE see what they be.* CNS *see what they be—*

- PETO (*reads*) Item, A capon, . . . . 2s. 2d. 475  
 Item, Sauce, . . . . 4d.  
 Item, Sack, two gallons, . . . . 5s. 8d.  
 Item, Anchovies and sack after supper, 2s. 6d.  
 Item, Bread, . . . . ob.
- PRINCE O monstrous! but one half-pennyworth of bread to this 480  
 intolerable deal of sack! What there is else, keep close: we'll  
 read it at more advantage. There let him sleep till day. I'll to  
 the court in the morning. We must all to the wars, and thy  
 place shall be honourable. I'll procure this fat rogue a charge of  
 foot, and I know his death will be a march of twelve-score. The 485  
 money shall be paid back again with advantage. Be with me  
 betimes in the morning; and so, good morrow, Peto.
- PETO Good morrow, good my lord. *Exeunt.*

## ACT III

## SCENE I. BANGOR. THE ARCHDEACON'S HOUSE.

*Enter Hotspur, Worcester, Lord Mortimer, Owen Glendower.*

## MORTIMER

These promises are fair, the parties sure,  
 And our induction full of prosperous hope.

## HOTSPUR

Lord Mortimer, and cousin Glendower,  
 Will you sit down?  
 And uncle Worcester. A plague upon it!  
 I have forgot the map. 5

## GLENDEOWER

No, here it is.  
 Sit, cousin Percy; sit, good cousin Hotspur,  
 For by that name as oft as Lancaster

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475 PETO] From Ff. Omitted in Qq. 475-478] In Q F the figures in this bill appear as follows: Q<sup>1</sup> 2. s. ii. d.; iij. d.; v. s. viij. d.; 2. s. vj. d. Ff ii. s. ii. d.; iiii. d.; v. s. viii. d.; ii. s. vi. d. 485 march] From Q<sup>1</sup> F<sup>1</sup>. <sup>4</sup> Q<sup>5</sup> F<sup>1</sup>. <sup>5</sup> *match* Editors follow Q<sup>1</sup>. ACT III SCENE I.] Ff Actus Tertius. Scena Prima. The speech-prefixes in this Sc. in Q<sup>1</sup> are: Mor., M r.; Hot., Hotsp.; Glendow., Glen.; Wor.; La. Those in F<sup>1</sup> are Mort.; Hotsp.; Glend.; Wor.; Lady. 3-6 Lord . . . map.] Arranged as in Ff. Prose in Qq. Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE follow F's arrangement. Prose in Collier, CNS. 6-10 No, . . . heaven.] As in Pope. Prose in Qq, CNS. Five lines in Ff, ending is: . . . Hotspurre: . . . you, . . . sigh, . . . Heaven. Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE follow Pope. Six lines in Delius, ending is. . . Hotspur; . . . Lancaster . . . you, . . . sigh . . . heaven.

- Doth speak of you, his cheek looks pale, and with  
A rising sigh he wisheth you in heaven. 10
- HOTSPUR And you in hell, as oft as he hears Owen Glendower  
spoke of.
- GLENDOWER  
I cannot blame him. At my nativity  
The front of heaven was full of fiery shapes  
Of burning cressets; and at my birth 15  
The frame and huge foundation of the earth  
Shaked like a coward.
- HOTSPUR Why, so it would have done at the same season, if  
your mother's cat had but kittened, though yourself had never  
been born. 20
- GLENDOWER  
I say the earth did shake when I was born.
- HOTSPUR  
And I say the earth was not of my mind,  
If you suppose as fearing you it shook.
- GLENDOWER  
The heavens were all on fire, the earth did tremble.
- HOTSPUR  
O, then the earth shook to see the heavens on fire, 25  
And not in fear of your nativity.  
Diseased nature oftentimes breaks forth  
In strange eruptions: oft the teeming earth  
Is with a kind of colic pinched and vexed  
By the imprisoning of unruly wind 30  
Within her womb; which, for enlargement striving,  
Shakes the old beldam earth and topples down  
Steeple and moss-grown towers. At your birth  
Our grandam earth, having this distemp'rature,  
In passion shook.
- GLENDOWER Cousin, of many men 35  
I do not bear these crossings. Give me leave  
To tell you once again that at my birth

9 cheek looks] From Qq. Ff *Cheekes looke* Editors follow Q. 11, 12 And . . . of.] Prose in Qq Ff. Verse in Pope, Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge. Prose in Cam, Cowl-Morgan, NCE, CNS. 11 oft] Qq Ff *oft* Pope, Wordsworth, Craig, Hemingway *often* 16 huge] Q<sup>2</sup> *have* Omitted in Q<sup>1</sup> Ff. Editors follow Q<sup>1</sup>. 18-20 Why . . . born.] Prose in Qq Ff. Three lines in Pope, Wordsworth, ending *done . . . out . . . born*. 19 but] Omitted in Pope, Wordsworth. *never*] Pope, Wordsworth *ne'er* 25 O, . . . fire.] Two lines in Ff, ending *shooke . . . fire*, 28 oft] Q<sup>2</sup> *oft* Q<sup>1</sup> Ff and Editors *oft* 30 wind] Winds within the earth are said to be the cause of earthquakes in Pliny, i 37. 32 topples] From Q<sup>1</sup>. Q<sup>1</sup> *toples* F<sup>1</sup> *tumbles* F<sup>2</sup> *tumbles* Editors *topples*

The front of heaven was full of fiery shapes,  
 The goats ran from the mountains, and the herds  
 Were strangely clamorous to the frightened fields. 40  
 These signs have marked me extraordinary;  
 And all the courses of my life do show  
 I am not in the roll of common men.  
 Where is he living, clipped in with the sea  
 That chides the banks of England, Scotland, Wales, 45  
 Which calls me pupil, or hath read to me?  
 And bring him out that is but woman's son  
 Can trace me in the tedious ways of art  
 And hold me pace in deep experiments.

HOTSPUR

I think there's no man speaks better Welsh. 50  
 I'll to dinner.

MORTIMER

Peace, cousin Percy: you will make him mad.

GLENDOWER

I can call spirits from the vasty deep.

HOTSPUR

Why, so can I, or so can any man;  
 But will they come when you do call for them? 55

GLENDOWER

Why, I can teach you, cousin, to command  
 The devil.

HOTSPUR

And I can teach thee, coz, to shame the devil  
 By telling truth. Tell truth, and shame the devil.  
 If thou have power to raise him, bring him hither, 60  
 And I'll be sworn I have power to shame him hence.  
 O, while you live, tell truth, and shame the devil!

MORTIMER

Come, come, no more of this unprofitable chat.

44 he] Q<sup>1</sup> *he* Q<sup>5</sup> *Ff the* Editors *he* 45 Scotland, Wales,] From Q<sup>1</sup>. Q<sup>5</sup> *Ff* Scotland, and Wales, Editors follow Q<sup>1</sup>. 50, 51 I . . . dinner.] Verse in Qq *Ff*, ending *Welsh: . . . Dinner*. Verse in Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan. 50 there's] From Qq *Ff*. Pope, Wordsworth, Delius *there is* 51 I'll] From Qq *Ff*. Capell, Wordsworth *I will* 56 you.] Q<sup>1</sup> *you* Q<sup>5</sup> *Ff thee*, Wordsworth, Craig, Hemingway *thee* 56, 57 Why, . . . devil.] One line in Qq. Prose in *Ff*. Verse of two lines in Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE. One line in Delius, CNS. 58 coz.] Q<sup>1</sup> *coose* Q<sup>5</sup> *coasen*, *Ff Cousin*, Editors *coz*, 59 Tell . . . devil.] Italics in *Ff*. 63 Come, . . . chat.] One line in Qq. Prose in *Ff*. Two lines, ending *come, . . . chat* in Pope, Wordsworth, Delius, Craig, Chambers, Hemingway. One line in Cam, Cowl-Morgan, Kittredge, NCE, CNS.



## GLENDOWER

Three times hath Henry Bolingbroke made head  
 Against my power: thrice from the banks of Wye 65  
 And sandy-bottomed Severn have I sent him  
 Bootless home and weather-beaten back.

## HOTSPUR

Home without boots, and in foul weather too!  
 How 'scapes he agues, in the devil's name?

## GLENDOWER

Come, here's the map. Shall we divide our right 70  
 According to our threefold order ta'en?

## MORTIMER

The Archdeacon hath divided it  
 Into three limits very equally.  
 England, from Trent and Severn hitherto,  
 By south and east is to my part assigned. 75

All westward, Wales beyond the Severn shore,  
 And all the fertile land within that bound,  
 To Owen Glendower. And, dear coz, to you  
 The remnant northward, lying off from Trent.  
 And our indentures tripartite are drawn; 80

Which being sealéd interchangeably,  
 A business that this night may execute,  
 To-morrow, cousin Percy, you and I  
 And my good Lord of Worcester will set forth  
 To meet your father and the Scottish power, 85  
 As is appointed us, at Shrewsbury.

My father Glendower is not ready yet,  
 Nor shall we need his help these fourteen days.  
 Within that space you may have drawn together  
 Your tenants, friends, and neighbouring gentlemen. 90

## GLENDOWER

A shorter time shall send me to you, lords;  
 And in my conduct shall your ladies come;  
 From whom you now must steal and take no leave,  
 For there will be a world of water shed  
 Upon the parting of your wives and you. 95

## HOTSPUR

Methinks my moiety, north from Burton here,

66 sent] Q<sup>5</sup> F<sup>1</sup>, <sup>a</sup> *hent* 66, 67 sent him Bootless] From Qq Ff (Q<sup>5</sup> F<sup>1</sup>, <sup>a</sup> *hent*). Pope, Wordsworth, Chambers *sent Him bootless* 68 Home . . . too!] Two lines in Ff, ending *Bootes*, . . . *too*, 70 Come, . . . right] Two lines in Ff, ending *Mappe*: . . . *Right*, 72 it] Hanmer, Wordsworth *it already* 94 For] Walker conj., Hudson, Wordsworth *Or* 96 moiety,] Warburton, thinking *moiety* meant exactly *half*, as Hanmer seems to have done, remarked "for the

In quantity equals not one of yours.  
 See how this river comes me cranking in,  
 And cuts me from the best of all my land  
 A huge half-moon, a monstrous cantle out. 100  
 I'll have the current in this place dammed up;  
 And here the smug and silver Trent shall run  
 In a new channel, fair and evenly:  
 It shall not wind with such a deep indent,  
 To rob me of so rich a bottom here. 105

GLENDOWER

Not wind? It shall, it must! You see it doth.

MORTIMER

Yea, but  
 Mark how he bears his course, and runs me up  
 With like advantage on the other side;  
 Gelding the opposéd continent as much 110  
 As on the other side it takes from you.

WORCESTER

Yea, but a little charge will trench him here,  
 And on this north side win this cape of land;  
 And then he runs straight and even.

HOTSPUR

I'll have it so: a little charge will do it. 115

GLENDOWER

I'll not have it altered.

HOTSPUR

Will not you?

GLENDOWER

No, nor you shall not.

HOTSPUR

Who shall say me nay?

GLENDOWER

Why, that will I.

HOTSPUR Let me not understand you, then: speak it in Welsh.

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honour of *Shakespeare*, I will suppose . . . that he wrote *portion*." Johnson comments "I will not suppose it." *Moiety* could mean a part or fraction. In his dedication of *Lucrece* to Southampton, Shakespeare calls it merely "a superfluous moiety" of his love. 100 cantle] Qq *scantle* Ff Cantle Editors *cantle* Means segment. Cf. *Antony and Cleopatra* iii viii 16. 107-111 Yea, . . . you.] As in Capell. Prose in Qq. Four lines in Ff, ending *course*, . . . side, . . . much, . . . you. Cam, Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS follow Capell, but Wordsworth reads first line *Yea, but, I prithee*. Four lines in Chambers, the first ending *up* and the rest ending as in F. 114 straight and even.] From Qq Ff, which editors now follow, but Wordsworth after Capell *straightly and evenly*. 116 I'll] Young: EP, 191, proposes *I will* to mark the different styles of Glendower and Hotspur. 118 Why,] Wordsworth *Shall say you nay? Why*, 119 Let . . . Welsh.] Prose in Ff. One line in Cowl-Morgan, Kittredge. Two lines,

## GLENDOWER

I can speak English, lord, as well as you; 120  
 For I was trained up in the English court;  
 Where, being but young, I framéd to the harp  
 Many an English ditty lovely well,  
 And gave the tongue a helpful ornament,  
 A virtue that was never seen in you. 125

## HOTSPUR

Marry,  
 And I am glad of it with all my heart.  
 I had rather be a kitten and cry mew  
 Than one of these same metre ballad-mongers.  
 I had rather hear a brazen canstick turned, 130  
 Or a dry wheel grate on the axle-tree;  
 And that would set my teeth nothing on edge,  
 Nothing so much as mincing poetry.  
 'Tis like the forced gait of a shuffling nag.

## GLENDOWER

Come, you shall have Trent turned. 135

## HOTSPUR

I do not care. I'll give thrice so much land  
 To any well-deserving friend;  
 But in the way of bargain, mark ye me,  
 I'll cavil on the ninth part of a hair.  
 Are the indentures drawn? Shall we be gone? 140

## GLENDOWER

The moon shines fair: you may away by night.  
 I'll haste the writer, and withal  
 Break with your wives of your departure hence.  
 I am afraid my daughter will run mad,  
 So much she doteth on her Mortimer. *Exit.* 145

## MORTIMER

Fie, cousin Percy! How you cross my father!

## HOTSPUR

I cannot choose. Sometime he angers me

ending *then* . . . : Welsh. in Delius, Craig, Hemingway. Prose in Cam, Chambers, NCE, CNS. 126, 127 Marry, And I am . . . of it . . . heart.] One line in Qq Ff. Walker conj., Dyce, Cam, Cowl-Morgan, Kittredge, NCE, CNS in two lines, ending *Marry, . . . heart.* Delius, Craig, Hemingway in one line, reading *I'm* Wordsworth in one line, reading *I'm . . . of t* Chambers follows Q F. 129 metre] Q<sup>1</sup>.<sup>2</sup> *miter* Ff *Meester* ballad-] From Ff. Q<sup>1</sup> *ballet* Q<sup>2</sup> *ballet*-Kittredge *ballet*- Others *ballad*- 130 canstick] From Qq. Ff *Candlestick* Editors follow Q. 132 on] Q<sup>1</sup>.<sup>2</sup> F<sup>1</sup> *an*. 137 To any] Hammer *As that to any* Other additions include Wordsworth's *Gratis to any* 141 The . . . night.] Two lines in Ff ending *faire, . . . Night*-. 142 I'll haste] Stevens conj., Rann, Wordsworth *I'll in and haste*

With telling me of the moldwarp and the ant,  
 Of the dreamer Merlin and his prophecies,  
 And of a dragon and a finless fish, 150  
 A clip-winged griffin and a moulted raven,  
 A couching lion and a ramping cat,  
 And such a deal of skimbles-scamble stuff  
 As puts me from my faith. I tell you what,—  
 He held me last night at least nine hours 155  
 In reckoning up the several devils' names  
 That were his lackeys. I cried 'hum,' and 'well, go to,'  
 But marked him not a word. Q, he is as tedious  
 As a tired horse, a railing wife;  
 Worse than a smoky house. I had rather live 160  
 With cheese and garlic in a windmill, far,  
 Than feed on cates and have him talk to me  
 In any summer-house in Christendom.

## MORTIMER

In faith, he is a worthy gentleman,  
 Exceedingly well read, and profited 165  
 In strange concealments; valiant as a lion,  
 And wondrous affable, and as bountiful  
 As mines of India. Shall I tell you, cousin?  
 He holds your temper in a high respect,  
 And curbs himself even of his natural scope 170  
 When you come 'cross his humour, faith, he does.  
 I warrant you, that man is not alive  
 Might so have tempted him as you have done  
 Without the taste of danger and reproof.  
 But do not use it oft, let me entreat you. 175

## WORCESTER

In faith, my lord, you are too wilful-blame;

155 least] Capell, Wordsworth *the least* 157 That . . . to,] Two lines in Ff, ending *Lacqueyes: . . . too*, 158 he is] Pope, Wordsworth, Delius, Craig, Hemingway *he's* Others *he is* 164 he is] From Q<sup>1</sup>. Q<sup>2</sup> Ff *he was* Editors *he is* 165 Exceedingly] From Q<sup>2</sup>. Q<sup>3</sup> Ff *Exceeding* Editors follow Q<sup>2</sup>. 166-168 In . . . cousin?] As in Qq. Four lines in Ff, ending *Concealments: . . . affable. . . India. . . Cousin*, Editors follow Q. 171 come 'cross] Qq *come crosse* F<sup>1</sup>. <sup>2</sup> *doe crosse* F<sup>2</sup> *do crosse* F<sup>3</sup> *do crosse* F<sup>4</sup> *do cross* Cam, Cowl-Morgan, Kittredge, NCE, CNS *come 'cross* Wordsworth, Delius, Craig, Hemingway *do cross* Chambers *come cross* 176 too wilful-blame:] Qq Ff *too wilfull blame*, (Q<sup>2</sup> *wilfulblame*.) Johnson conj. *too wilful-blunt* and Kellner considers it excellent, "although it has found no favour with editors." Hudson, Wordsworth adopted it. Others *too wilful-blame*, (CNS omits hyphen). Onions points out that *to blame* also meant *too blame*, with *blame* as an adjective. This adjectival use is fairly common: see Nares; and is doubtless the correct reading in *M. of Venice* v i 163, where Q<sup>1</sup> F<sup>2</sup>, as here, read *too* Abbott, 73, also takes *blame* as adjectival, citing this passage.

And since your coming hither have done enough  
 To put him quite besides his patience.  
 You must needs learn, lord, to amend this fault.  
 Though sometimes it show greatness, courage, blood,— 180  
 And that's the dearest grace it renders you,—  
 Yet oftentimes it doth present harsh rage,  
 Defect of manners, want of government,  
 Pride, haughtiness, opinion and disdain:  
 The least of which haunting a nobleman . . . 185  
 Loseth men's hearts, and leaves behind a stain  
 Upon the beauty of all parts besides,  
 Beguiling them of commendation.

HOTSPUR

Well, I am schooled: good manners be your speed!  
 Here come our wives, and let us take our leave. 190

*Enter Glendower with the Ladies.*

MORTIMER

This is the deadly spite that angers me:  
 My wife can speak no English, I no Welsh.

GLENDOWER

My daughter weeps. She'll not part with you;  
 She'll be a soldier too, she'll to the wars.

MORTIMER

Good father, tell her that she and my aunt Percy 195  
 Shall follow in your conduct speedily.

*Glendower speaks to her in Welsh, and she answers him in  
 the same.*

GLENDOWER She is desperate here: a peevish self-willed harlotry,  
 one that no persuasion can do good upon.

*The lady speaks in Welsh.*

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178 besides] From Q<sup>1</sup>. <sup>5</sup> Ff. Cam, Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan, CNS *beside* Chambers, Kittredge, NCE *besides besides* = out of, as in *Cymbeline* II iv 149, *Quite besides The government of patience!* 185 nobleman] Q<sup>1</sup> *noble man*, Q<sup>5</sup> F<sup>1</sup>. <sup>3</sup>. <sup>4</sup> *Nobleman*, F<sup>3</sup> *Noble man*, 189 Well, . . . speed!] Two lines in Ff, ending *school'd*: . . . *speede*; 190 come our] From Q<sup>2</sup>. Q<sup>5</sup> Ff *come your* Editors *come our* 193 She'll] From Qq Ff. Pope, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE *she will* CNS *she'll* 195 that] Omitted in Pope, Wordsworth. 197 She is] Pope, Steevens, Wordsworth, Delius, Craig, Hemingway *She's* 197, 198 She is . . . upon.] Qq have *She . . . here, as one line*; the rest prose. Three lines in Ff, ending *heere*: . . . *Harlotry, . . . upon*. Prose in Cam, Craig, Chambers, Hemingway, Cowl-Morgan, NCE, CNS. Two lines, ending in *harlotry, . . . upon*. in Steevens, Wordsworth, Delius,

## MORTIMER

I understand thy looks. That pretty Welsh  
Which thou pourest down from these swelling heavens 200  
I am too perfect in; and, but for shame,  
In such a parley should I answer thee.

*The lady speaks again in Welsh.*

I understand thy kisses and thou mine,  
And that's a feeling disputation.  
But I will never be a truant, love, 205  
Till I have learned thy language; for thy tongue  
Makes Welsh as sweet as ditties highly penned,  
Sung by a fair queen in a summer's bow'r,  
With ravishing division, to her lute.

## GLENDOWER

Nay, if you melt, then will she run mad. 210

*The lady speaks again in Welsh.*

## MORTIMER

O, I am ignorance itself in this!

## GLENDOWER

She bids you on the wanton rushes lay you down  
And rest your gentle head upon her lap,  
And she will sing the song that pleaseth you,  
And on your eyelids crown the god of sleep, 215

Kittredge (but Wordsworth *wench*, instead of *harlotry*,) Young: EP agrees with Steevens and proposes deletion of either *one* or *that* 198 that] Omitted in Steevens, Wordsworth. 200 pourest] Qq *powrest* Ff *powr'st* Cam, Wordsworth, Craig, Hemingway *pour'st* Delius, Chambers, Cowl-Morgan, Kittredge, NCE, CNS, *pourest* swelling heavens] Means tearful eyes. Collier: Spenser, iv 39, emends to *welling heavens*, which is unacceptable. 202 should] Malone, Craig, Hemingway *would speaks*] Omitted in Qq Ff. 210 Nay.] Being prolonged and emphatic, *Nay* is equivalent to a metrical foot. Coleridge thinks this characteristic of the solemn Glendower. See also Abbott, 479a, 481. Cam, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS *Nay*, Hammer *Nay*, *an if* to fill up the line. Capell, Wordsworth for the same purpose read at the end *run quite mad*. you] Q<sup>1</sup> you Q<sup>5</sup> Ff *thou* Editors follow Q<sup>1</sup>. 212 She . . . down] One line in Qq. Two lines in Ff, ending *bids you, . . . downe*, One line in Cam, Delius, Chambers, Cowl-Morgan, Kittredge, NCE, CNS. Two lines, reading *Upon* for *on*, and ending as in F, in Steevens, Coleridge, Wordsworth, Craig, Hemingway. Coleridge thought this last construction "one of those fine hair strokes of exquisite judgment peculiar to Shakespeare;—thus detaching the Lady's speech, and giving it the individuality and entireness of a little poem, while he draws attention to it." (See Raysor, i 157.) Unfortunately, Q is in one line and Q F both have *on* instead of *Upon*

Charming your blood with pleasing heaviness,  
 Making such difference 'twixt wake and sleep  
 As is the difference betwixt day and night  
 The hour before the heavenly-harnessed team  
 Begins his golden progress in the east. 220

MORTIMER

With all my heart I'll sit and hear her sing.  
 By that time will our book, I think, be drawn.

GLENDOWER

Do so;  
 And those musicians that shall play to you  
 Hang in the air a thousand leagues from hence, 225  
 And straight they shall be here. Sit, and attend.

HOTSPUR Come, Kate, thou art perfect in lying down. Come,  
 quick, quick, that I may lay my head in thy lap.

LADY PERCY

Go, ye giddy goose.

*The music plays.*

HOTSPUR

Now I perceive the devil understands Welsh; 230  
 And 'tis no marvel, he is so humorous.  
 By'r lady, he is a good musician.

LADY PERCY Then should you be nothing but musical, for you  
 are altogether governed by humours. Lie still, ye thief, and  
 hear the lady sing in Welsh. 235

HOTSPUR I had rather hear Lady, my brach, howl in Irish.

LADY PERCY Wouldst thou have thy head broken?

HOTSPUR No.

LADY PERCY Then be still.

217 'twixt] Q<sup>1</sup> *twixt* Q<sup>5</sup> Ff, Wordsworth *betwixt* 221 MORTIMER] Q<sup>1</sup> M. r.  
 223, 224 Do . . . you] One line in Q<sup>1</sup>. <sup>2</sup> {F<sup>3</sup>, <sup>4</sup> Go for Do}. 224 And those]  
 Hammer And tho' th' Hudson An those Editors And those 225 hence.] Q<sup>1</sup>  
 hence, Q<sup>5</sup> Ff *hence*, or *thence*; Editors *hence*. 226 And] Rowe, Steevens,  
 Wordsworth *Yet* 229 *The music plays.*] From Qq Ff. Steevens, Glendower  
 speaks some Welsh words, and then the musick plays. Craig similar to Steevens.  
 231 marvel, he is] Qq Ff *marvellous he is* Theobald, Delius, Kittredge, CNS  
*marvel, he is* Capell, Wordsworth *marvel, he's* Cam, Craig, Chambers,  
 Hemmingway, Cowl-Morgan, NCE *marvel he is* 232 he is] Ff *hee's* or *he's*  
 Qq, Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS *he is* Wordsworth,  
 Delius, Craig, Hemmingway *he's* 233-235 Then . . . Welsh.] Three lines in Qq Ff,  
 ending *musically*, . . . *humors*; . . . *Welsh*. Prose in Pope, Cam, Wordsworth,  
 Delius, Craig, Chambers, Hemmingway, Cowl-Morgan, Kittredge, NCE, CNS.  
 233 should] From Q<sup>1</sup>. Q<sup>5</sup> Ff *would* Editors *should* 236 hear Lady, my]  
 Q<sup>1</sup> *heare lady my* Q<sup>5</sup> *heare Lady, my* Ff *heare (Lady) my* Editors *hear Lady,*  
*my* 237 thou] From Q<sup>1</sup>. Omitted in Q<sup>5</sup> Ff, Delius.

**HOTSPUR** Neither: 'tis a woman's fault. 240  
**LADY PERCY** Now God help thee!  
**HOTSPUR** To the Welsh lady's bed.  
**LADY PERCY** What's that?  
**HOTSPUR** Peace! she sings.

***Here the lady sings a Welsh song.***

**HOTSPUR** Come, Kate, I'll have your song too. 245  
**LADY PERCY** Not mine, in good sooth.  
**HOTSPUR** Not yours, in good sooth! Heart! you swear like a  
 comfit-maker's wife. 'Not you, in good sooth,' and 'as true as I  
 live,' and 'as God shall mend me,' and 'as sure as day,'  
 And givest such sarcenet surety for thy oaths, 250  
 As if thou never walk'st further than Finsbury.  
 Swear me, Kate, like a lady as thou art,  
 A good mouth-filling oath, and leave 'in sooth,'  
 And such protest of pepper-gingerbread,  
 To velvet-guards and Sunday-citizens. 255  
 Come, sing.

LADY PERCY I will not sing.

**HOTSPUR** 'Tis the next way to turn tailor, or be redbreast teacher. And the indentures be drawn, I'll away within these two hours; and so, come in when ye will. *Exit.* 260

## GLENDOWER

Come, come, Lord Mortimer; you are as slow  
As hot Lord Percy is on fire to go.  
By this our book is drawn: we'll but seal,  
And then to horse immediately.

MORTIMER                      With all my heart.        *Exeunt.*

245 Kate,] From Q<sup>1</sup>. Omitted in Q<sup>1</sup> Ff. Editors admit. 247-249 Not . . . day,] Prose in Qq. Four lines in Ff, ending *sooth? . . . Wife: . . . live; . . . day:* Prose in Pope and modern editors, but Wordsworth omits in ll. 248-255 '*Not . . . citizens.* 247 Heart!] Qq *Hart*, Omitted in Ff. Cam, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, CNS *Heart!* Wordsworth '*Heart*, Delius '*Heart!* NCE *Heart*, 251 walk'st.] From Qq Ff. Pope, Delius, Craig, Hemingway, Cowl-Morgan *walk' dst* Chambers *walkest* Others *walk'st* 262 hot Lord.] From Ff. Q<sup>1</sup> *Hot. Lord* Q<sup>2</sup> *Hot Lord* Editors follow F. 263, 264 By . . . immediately.] From Qq Ff. Capell, Malone, Wordsworth, Chambers end 263 *and then* and begin 264 *To* 263 book is.] Stevens, Wordsworth *book's* we'll.] Rowe, Delius, Craig, Hemingway *we will*



## SCENE II. LONDON. THE PALACE.

*Enter the King, Prince of Wales, and others.*

KING

Lords, give us leave: the Prince of Wales and I  
Must have some private conference; but be near at hand,  
For we shall presently have need of you.

*Exeunt Lords. . . .*

I know not whether God will have it so,  
For some displeasing service I have done, 5  
That, in his secret doom, out of my blood  
He'll breed revengement and a scourge for me;  
But thou dost in thy passages of life  
Make me believe that thou art only marked  
For the hot vengeance and the rod of heaven 10  
To punish my mistreadings. Tell me else,  
Could such inordinate and low desires,  
Such poor, such bare, such lewd, such mean attempts,  
Such barren pleasures, rude society,  
As thou art matched withal and grafted to, 15  
Accompany the greatness of thy blood  
And hold their level with thy princely heart?

PRINCE

So please your Majesty, I would I could  
Quit all offences with as clear excuse  
As well as I am doubtless I can purge 20  
Myself of many I am charged withal.  
Yet such extenuation let me beg,  
As, in reproof of many tales devised,  
Which oft the ear of greatness needs must hear,  
By smiling pickthanks and base newsmongers, 25  
I may, for some things true, wherein my youth  
Hath faulty wandered and irregular,  
Find pardon on my true submission.

KING

God pardon thee! Yet let me wonder, Harry,

SCENE II.] Not in Qq. Ff Scæna Secunda. LONDON. THE PALACE.] Added by Cam after Capell. The speech-prefixes in this Sc. in Q<sup>1</sup> are: King, Kin.; Prin.; Blunt. In F<sup>1</sup> King; Prince; Blunt. 1, 2 Lords, . . . hand.] Four lines in Ff, ending *leau*: . . . I, . . . conference: . . . hand, 2 private] Omitted by Steevens, Wordsworth. 4 God] Qq God Ff Heauen Editors follow Q. 13 bare.] From Qq Ff. Rowe, Dyce, Wordsworth base, 23 in] Johnson conj., Wordsworth on 29 God] Qq God Ff Heauen Editors follow Q. God . . . Harry.] Two lines in Ff, ending *thee*: . . . Harry,

At thy affections, which do hold a wing 30  
 Quite from the flight of all thy ancestors.  
 Thy place in council thou hast rudely lost,  
 Which by thy younger brother is supplied,  
 And art almost an alien to the hearts  
 Of all the court and princes of my blood. 35  
 The hope and expectation of thy time  
 Is ruined, and the soul of every man  
 Prophetically do forethink thy fall.  
 Had I so lavish of my presence been,  
 So common-hackneyed in the eyes of men, 40  
 So stale and cheap to vulgar company,  
 Opinion, that did help me to the crown,  
 Had still kept loyal to possession,  
 And left me in reputeless banishment  
 A fellow of no mark nor likelihood. 45  
 By being seldom seen, I could not stir  
 But like a comet I was wondered at;  
 That men would tell their children 'This is he!'  
 Others would say 'Where, which is Bolingbroke?'  
 And then I stole all courtesy from heaven, 50  
 And dressed myself in such humility  
 That I did pluck allegiance from men's hearts,  
 Loud shouts and salutations from their mouths,  
 Even in the presence of the crowned King.  
 Thus did I keep my person fresh and new; 55  
 My presence, like a robe pontifical,  
 Ne'er seen but wondered at: and so my state,  
 Seldom but sumptuous, showed like a feast,  
 And wan by rareness such solemnity.  
 The skipping King, he ambled up and down, 60  
 With shallow jesters and rash bavin wits,  
 Soon kindled and soon burnt; carded his state,  
 Mingled his royalty with cap'ring fools,  
 Had his great name profaned with their scorns,  
 And gave his countenance, against his name, 65

38 do] Qq Ff *do* or *doe* Rowe, Wordsworth, Delius *does* Globe, Cam, *doth* Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS *do do* is determined in Q F by taking *the soul of every man* as a plural idea; or perhaps, as Kittredge suggests, it arises from the general plural sense of the foregoing words. 40 common-hackneyed] Pope added hyphen. 55 did I] From Q<sup>1</sup>. Q<sup>1</sup> Ff *I did* Editors follow Q<sup>1</sup>. 59 wan] Q<sup>1</sup>.<sup>s</sup> *wan* F<sup>1-3</sup> *wonne* F<sup>4</sup> *won* Cam, Delius, Cowl-Morgan, CNS *wan* Wordsworth, Craig, Chambers, Hemingway, Kittredge, NCE *won* 63 cap'ring] Q<sup>1</sup> *capring* Other texts *Carping* or *carping* Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl-Morgan *capring* Delius *carping* Kittredge, NCE, CNS *cap'ring*

To laugh at gibling boys, and stand the push  
 Of every beardless vain comparative,  
 Grew a companion to the common streets,  
 Enfeoffed himself to popularity;  
 That, being daily swallowed by men's eyes, 70  
 They surfeited with honey and began  
 To loathe the taste of sweetness, whereof a little  
 More than a little is by much too much.  
 So when he had occasion to be seen,  
 He was but as the cuckoo is in June, 75  
 Heard, not regarded; seen, but with such eyes  
 As, sick and blunted with community,  
 Afford no extraordinary gaze,  
 Such as is bent on sunlike majesty  
 When it shines seldom in admiring eyes; 80  
 But rather drowzed and hung their eyelids down,  
 Slept in his face and rendered such aspect  
 As cloudy men use to their adversaries,  
 Being with his presence glutted, gorged and full.  
 And in that very line, Harry, standest thou; 85  
 For thou hast lost thy princely privilege  
 With vile participation: not an eye  
 But is a-weary of thy common sight,  
 Save mine, which hath desired to see thee more;  
 Which now doth that I would not have it do, 90  
 Make blind itself with foolish tenderness.

PRINCE

I shall hereafter, my thrice-gracious lord,  
 Be more myself.

KING

For all the world  
 As thou art to this hour was Richard then  
 When I from France set foot at Ravenspurgh, 95  
 And even as I was then is Percy now.  
 Now, by my sceptre and my soul to boot,  
 He hath more worthy interest to the state  
 Than thou the shadow of succession;  
 For of no right, nor colour like to right, 100  
 He doth fill fields with harness in the realm,  
 Turns head against the lion's armed jaws,  
 And, being no more in debt to years than thou,  
 Leads ancient lords and reverend bishops on

71, 72 They . . . loathe] As in Pope. One line in Qq Fl. 83 to] Q<sup>1</sup> to Q<sup>4</sup> to do to. F<sup>1</sup> to do to. F<sup>2</sup> to do or to do Editors to 84 gorged] Q<sup>1</sup> gorged, Q<sup>2</sup> gorged. 85 standest] From Qq Fl. Rowe, Wordsworth, Delius, Craig, Hemingway stand st. 93 For] Hammer, Wordsworth Harry, for

To bloody battles and to bruising arms. 105  
 What never-dying honour hath he got  
 Against renowned Douglas! whose high deeds,  
 Whose hot incursions and great name in arms  
 Holds from all soldiers chief majority  
 And military title capital 110  
 Through all the kingdoms that acknowledge Christ.  
 Thrice hath this Hotspur, Mars in swathing clothes,  
 This infant warrior, in his enterprizes  
 Discomfited great Douglas, ta'en him once,  
 Enlarged him and made a friend of him, 115  
 To fill the mouth of deep defiance up  
 And shake the peace and safety of our throne.  
 And what say you to this? Percy, Northumberland,  
 The Archbishop's Grace of York, Douglas, Mortimer,  
 Capitulate against us and are up. 120  
 But wherefore do I tell these news to thee?  
 Why, Harry, do I tell thee of my foes,  
 Which art my nearest and dearest enemy?  
 Thou that art like enough, through vassal fear,  
 Base inclination and the start of spleen, 125  
 To fight against me under Percy's pay,  
 To dog his heels and curtsy at his frowns,  
 To show how much thou art degenerate.

## PRINCE

Do not think so. You shall not find it so:  
 And God forgive them that so much have swayed 130  
 Your Majesty's good thoughts away from me!  
 I will redeem all this on Percy's head,  
 And in the closing of some glorious day  
 Be bold to tell you that I am your son;  
 When I will wear a garment all of blood, 135  
 And stain my favours in a bloody mask,  
 Which, washed away, shall scour my shame with it.

107 renowned] Q<sup>1</sup>, Kittredge *renowned* Chambers *renowned* 112 this] Q<sup>1</sup> *this* Q<sup>2</sup> Ff *the* Editors *this* swathing clothes.] From Q<sup>1</sup>. Q<sup>2</sup> Ff *swathing* Clothes, Cam, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS *swathing* clothes, Wordsworth, Delius, *swathing-clothes*, *swathe* and *swaddle* are alternate forms of the verb in Florio, Minshew, etc. 119 The Archbishop's Grace] From Qq Ff. Wordsworth *His* grace Mortimer.] Rows, Wordsworth *and* Mortimer, 123 nearest] From Q<sup>1</sup>. Q<sup>2</sup> F<sup>2</sup>. <sup>1</sup> *near'st* F<sup>2</sup>. <sup>2</sup> *near'st* Cam, Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan, NCE *near'st* Chambers, Kittredge, CNS *nearest* 124 Thou that] From Q<sup>1</sup>. <sup>1</sup> F<sup>1</sup> *Thou*, that F<sup>2-4</sup> *Thou* Editors *Thou that* 130 God] Qq *Gad* Ff *Heaven* Editors *Gad* 136 favours] From Qq Ff. Hammer, Wordsworth *favour*

And that shall be the day, whene'er it lights,  
 That this same child of honour and renown,  
 This gallant Hotspur, this all-praised knight, 140  
 And your unthought-of Harry chance to meet.  
 For every honour sitting on his helm,  
 Would they were multitudes, and on my head  
 My shames redoubled! For the time will come  
 That I shall make this northern youth exchange 145  
 His glorious deeds for my indignities.  
 Percy is but my factor, good my lord,  
 To engross up glorious deeds on my behalf;  
 And I will call him to so strict account,  
 That he shall render every glory up, 150  
 Yea, even the slightest worship of his time,  
 Or I will tear the reckoning from his heart.  
 This, in the name of God, I promise here:  
 The which if He be pleased I shall perform,  
 I do beseech your Majesty may salve 155  
 The long-grown wounds of my intemperance.  
 If not, the end of life cancels all bands;  
 And I will die a hundred thousands deaths  
 Ere break the smallest parcel of this vow.

KING

A hundred thousand rebels die in this. 160  
 Thou shalt have charge and sovereign trust herein.

*Enter Blunt.*

How now, good Blunt? Thy looks are full of speed.

BLUNT

So hath the business that I come to speak of.  
 Lord Mortimer of Scotland hath sent word  
 That Douglas and the English rebels met 165  
 The eleventh of this month at Shrewsbury.  
 A mighty and a fearful head they are,  
 If promises be kept on every hand,  
 As ever offered foul play in a state.

142 sitting] From Q<sup>1</sup> F<sup>2-4</sup> Q<sup>5</sup> F<sup>1</sup> *sitting* Editors *sitting* 148 To] Wordsworth T<sup>1</sup> 153 God,] Qq *God* Ff *Heaven*, Editors *God*, 154 if He be pleased I shall perform,] From Qq. F<sup>1</sup> *if I performe, and doe suruiue*, F<sup>2-4</sup> *if I promise, and doe survive*, Editors follow Q. 156 intemperance.] From Qq. Ff *intemperature*: Editors follow Q except CNS, who prefers *intemperature*: because it has a medical connotation better suiting the imagery of *salve* and *wounds*. 161 *Enter Blunt.*] As in Ff. In Qq after l. 162. 163 hath] From Qq Ff. Rowe, Wordsworth *is*

## KING

The Earl of Westmoreland set forth to-day; 170  
 With him my son, Lord John of Lancaster;  
 For this advertisement is five days old.  
 On Wednesday next, Harry, you shall set forward;  
 On Thursday we ourselves will march. Our meeting  
 Is Bridgenorth: and, Harry, you shall march 175  
 Through Gloucestershire; by which account,  
 Our business valued, some twelve days hence  
 Our general forces at Bridgenorth shall meet.  
 Our hands are full of business: let's away!  
 Advantage feeds him fat while men delay. *Exeunt.* 180

## SCENE III. THE BOAR'S HEAD TAVERN IN BASTCHEAP.

*Enter Falstaff and Bardolph.*

FALSTAFF Bardolph, am I not fall'n away vilely since this last  
 action? Do I not bate? Do I not dwindle? Why, my skin hangs  
 about me like an old lady's loose gown: I am withered like an  
 old apple-john. Well, I'll repent, and that suddenly, while I am  
 in some liking. I shall be out of heart shortly, and then I shall 5  
 have no strength to repent. And I have not forgotten what the  
 inside of a church is made of, I am a peppercorn, a brewer's  
 horse. The inside of a church! Company, villainous company,  
 hath been the spoil of me.  
 BARDOLPH Sir John, you are so fretful, you cannot live long. 10  
 FALSTAFF Why, there is it. Come sing me a bawdy song: make  
 me merry. I was as virtuously given as a gentleman need to be;  
 virtuous enough, swore little, dined not above seven times a  
 week, went to a bawdy-house not above once in a quarter—of  
 an hour,—paid money that I borrowed, three or four times; 15  
 lived well, and in good compass: and now I live out of all order,  
 out of all compass.

173 On . . . forward:] So ended in Qq Ff. Capell, Wordsworth end at *set* and carry *Forward* to begin next line. you shall] From Q<sup>1</sup>. Q<sup>5</sup> Ff *thou shalt* Editors follow Q<sup>1</sup>. 174-176 On . . . account,] As in Qq. Ff end at *march*. . . *march* . . . *account*, Cam, Craig, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS follow Q. Capell, Wordsworth, Delius, Chambers end *march*: . . . *you* . . . *account*, SCENE III.] Not in Qq. Ff *Scena Tertia. THE . . . BASTCHEAP.*] Added by Theobald. *Bardolph.*] Q<sup>1</sup> Bardol. Q<sup>5</sup> Bardoll. The Speech-prefixes in this Sc. in Q<sup>1</sup> are: Fal., Falst.; Bar.; Hostesse, Ho., Host.; Pr., Prin. In F<sup>1</sup> Falst., Fal.; Bard., Bar.; Hostesse, Host.; Prince, Prin. 1 Bardolph,] Qq Bardoll, Ff Bardolph, 8 The . . . church!] Malone conj., Wordsworth omit. 11 bawdy] Omitted by Wordsworth. 14, 15 went . . . hour,] Omitted by Wordsworth. 14 quarter—] Qq Ff *quarter* Hammer added dash. Chambers, CNS omit dash. 17 all compass.] From Q<sup>1</sup>. Q<sup>5</sup> Ff

BARDOLPH Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John.

FALSTAFF Do thou amend thy face, and I'll amend my life. 20  
Thou art our admiral, thou bearest the lantern in the poop, but 'tis in the nose of thee: thou art the Knight of the Burning Lamp.

BARDOLPH Why, Sir John, my face does you no harm.

FALSTAFF No, I'll be sworn: I make as good use of it as many a man doth of a Death's-head or a *memento mori*. I never see thy face but I think upon hell-fire and Dives, that lived in purple; 25  
for there he is in his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face: my oath should be, 'By this fire, that's God's angel.' But thou art altogether given over, and wert indeed, but for the light in thy face, the son of utter darkness. When thou ran'st up Gadshill in the night to catch my horse, if I did not think thou hadst been an *ignis fatuus* or a ball of wildfire, there's no purchase in money. 30  
O, thou art a perpetual triumph, an everlasting bonfire-light! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern; but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two and thirty years. God reward me for it! 40

BARDOLPH 'Sblood, I would my face were in your belly!

FALSTAFF God-a-mercy! so should I be sure to be heart-burned.

*Enter Hostess.*

How now, Dame Partlet the hen! Have you inquired yet who picked my pocket?

HOSTESS Why, Sir John, what do you think, Sir John? Do you 45  
think I keep thieves in my house? I have searched, I have

*compass.* Editors follow Q<sup>1</sup>. 20 my] F<sup>1</sup> thy 22 Knight] Steevens' note is that the *Knight of the Burning Lamp*, and the *Knight of the Burning Pestle*, "are both names invented . . . to ridicule the titles of heroes in ancient romances." 27-31 If . . . darkness.] Omitted by Wordsworth. 29 that's . . . angel.] Q<sup>1</sup> that . . . Angell. Q<sup>2</sup> that's . . . Angel: Omitted in Ff. Editors generally that's . . . angel.' Chambers follows Q<sup>1</sup> 31 son] Q<sup>1</sup> some Q<sup>2</sup> F<sup>2</sup> Sunne F<sup>3</sup> Sun ran'st] Qq ranst Ff ran'st or rann'st Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl-Morgan, rannest Delius, Kittredge, NCE, CNS ran'st 32 thou] Q<sup>2</sup> F<sup>1</sup> thou Q<sup>3</sup> F<sup>2</sup> that thou Editors thou 38 at] Q<sup>2</sup> F<sup>1</sup> as Q<sup>3</sup> F<sup>2</sup> as Editors at 40 God] Qq God Ff Heaven Editors God 41, 42 BARDOLPH. . . burned.] Omitted by Wordsworth. 41 'Sblood.] Omitted in Ff. 42 God-a-mercy!] Omitted in Ff. 43 Partlet] The hen in Chaucer's Nun's Priest's Tale and the tale of Reynard the Fox.

inquired, so has my husband, man by man, boy by boy, servant by servant. The tithe of a hair was never lost in my house before.

FALSTAFF Ye lie, hostess. Bardolph was shaved, and lost many a hair; and I'll be sworn my pocket was picked. Go to, you are a woman, go. 50

HOSTESS Who, I? No; I defy thee! God's light, I was never called so in mine own house before.

FALSTAFF Go to, I know you well enough.

HOSTESS No, Sir John, you do not know me, Sir John. I know you, Sir John. You owe me money, Sir John; and now you pick a quarrel to beguile me of it. I bought you a dozen of shirts to your back. 55

FALSTAFF Dowlas, filthy dowlas. I have given them away to bakers' wives: they have made bolters of them. 60

HOSTESS Now, as I am a true woman, holland of eight shillings an ell. You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four-and-twenty pound.

FALSTAFF He had his part of it: let him pay.

HOSTESS He? Alas, he is poor, he hath nothing. 65

FALSTAFF How! Poor? Look upon his face. What call you rich? Let them coin his nose, let them coin his cheeks. I'll not pay a denier. What, will you make a younker of me? Shall I not take mine ease in mine inn but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark. 70

HOSTESS O Jesu, I have heard the Prince tell him, I know not how oft, that that ring was copper!

FALSTAFF How! the Prince is a Jack, a sneak-up. 'Sblood, and he were here, I would cudgel him like a dog, if he would say so.

*Enter the Prince and Peto, marching, and Falstaff meets them playing on his truncheon like a fife.*

48 tithe] Qq Ff *tight* Theobald's emendation, generally adopted. 49-50 Ye . . . and] Wordsworth omits. 52 No;] In Q<sup>1-4</sup> only, which editors follow. God's light.] Omitted in Ff, Wordsworth. 60 they] Qq *they* Ff *and they* Cam, Wordsworth, Delius, Craig, Hemingway, Cowi-Morgan *and they* Chambers, Kittredge, NCE, CNS *they* or *They* 61 eight shillings] From Ff, Qq *viii. s.* 63 by-drinkings.] From Q<sup>1</sup> Ff. Q<sup>1</sup> *bydrinkings*, four-and-twenty] Qq *xxiii. Ff* *four and twentie or four and twenty* pound.] From Qq. Ff *pounds*. Editors *pound*. 71 O Jesu.] Omitted in Ff. Wordsworth *O for shame!* 73 sneak-up.] Q<sup>1</sup> *sneakup* or *sneakup*, the sixth letter being indistinct. Q<sup>2-4</sup> Ff *Sneake-Cuppe* or *Sneak-Cup*: Editors generally *sneak-cup* but CNS *sneak-up*. Schmidt gives *sneak-cup*, one who sneaks from his cup; or *sneak-up*, one who creeps up to people in a mean and insidious manner? Hemingway: Var. records that *sneakup* is clearest in Steevens-Folger copy of Q<sup>1</sup>. CNS glosses *sneak-up* as a mean, creeping scoundrel. . . . 'Sblood.] Ff omit 'Sblood, Wordsworth omits all. and] Qq *and* Ff *and if* Most editors *an* Chambers *and* 74 *Enter . . . fife.*] Theobald added *and Peto*. See Note to II. iv 445.



- How now, lad! Is the wind in that door, i' faith? Must we all  
march? 75
- BARDOLPH Yea, two and two, Newgate fashion.
- HOSTESS My lord, I pray you, hear me.
- PRINCE What sayst thou, Mistress Quickly? How doth thy  
husband? I love him well: he is an honest man. 80
- HOSTESS Good my lord, hear me.
- FALSTAFF Prithee, let her alone, and list to me.
- PRINCE What sayst thou, Jack?
- FALSTAFF The other night I fell asleep here behind the arras,  
and had my pocket picked. This house is turned bawdy-house: 85  
they pick pockets.
- PRINCE What didst thou lose, Jack?
- FALSTAFF Wilt thou believe me, Hal? Three or four bonds of  
forty pound a-piece, and a seal-ring of my grandfather's.
- PRINCE A trifle, some eight-penny matter. 90
- HOSTESS So I told him, my lord, and I said I heard your Grace  
say so. And, my lord, he speaks most vilely of you, like a foul-  
mouthed man as he is, and said he would cudgel you.
- PRINCE What! he did not?
- HOSTESS There's neither faith, truth, nor womanhood in me 95  
else.
- FALSTAFF There's no more faith in thee than in a stewed prune;  
nor no more truth in thee than in a drawn fox; and for woman-  
hood, Maid Marian may be the deputy's wife of the ward to  
thee. Go, you thing, go. 100
- HOSTESS Say, what thing? What thing?
- FALSTAFF What thing! Why, a thing to thank God on.
- HOSTESS I am no thing to thank God on, I would thou shouldst  
know it: I am an honest man's wife. And, setting thy knighthood  
aside, thou art a knave to call me so. 105

Cam, Cowl-Morgan, Hemingway, NCE add *and Peto*, Chambers with *Poins* Wordsworth, Delius, Craig, Kittredge, CNS add *and Poins*, (or *Pointz*). *meets him* in Qq Ff is generally changed accordingly to *meets them*. 75 How] Qq Ff Falst. *How* We follow Dyce's change. Delius, Craig, Hemingway, CNS follow Q F. i' faith?] Omitted in Ff. 79 doth] Q<sup>1</sup> *doth* Q<sup>5</sup> *dow* Ff *does* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS *doth* Wordsworth, Delius, Craig, Hemingway *does* 85 This . . . bawdy-house:] Omitted by Wordsworth. 97 in a] Q<sup>1</sup> F<sup>3</sup>. <sup>4</sup> *in a* Q<sup>5</sup> F<sup>1</sup>. <sup>2</sup> *a* Editors *in a* 98-100 and . . . thee.] Omitted by Wordsworth. 99 Maid Marian] In the ballads Robin Hood's lady, but associated with grossness in the Morris-dance. 100 thing.] From Qq. Ff *nothing*: Editors *thing*, 102, 103 God] Qq *God* Ff *Heaven* Editors *God* 102-104 FALSTAFF . . . it:] Omitted by Wordsworth. 103 no thing] Q<sup>1</sup> F<sup>3-4</sup> *nothing* Q<sup>5</sup> F<sup>1</sup> *no thing* Cam, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE *no thing* CNS *nothing*

- FALSTAFF Setting thy womanhood aside, thou art a beast to say otherwise.
- HOSTESS Say, what beast, thou knave, thou?
- FALSTAFF What beast! Why, an otter.
- PRINCE An otter, Sir John! Why an otter? 110
- FALSTAFF Why, she's neither fish nor flesh: a man knows not where to have her.
- HOSTESS Thou art an unjust man in saying so. Thou or any man knows where to have me, thou knave, thou!
- PRINCE Thou sayst true, hostess, and he slanders thee most grossly. 115
- HOSTESS So he doth you, my lord: and said this other day you ought him a thousand pound.
- PRINCE Sirrah, do I owe you a thousand pound?
- FALSTAFF A thousand pound, Hal! A million! Thy love is worth 120 a million: thou owest me thy love.
- HOSTESS Nay, my lord, he called you Jack, and said he would cudgel you.
- FALSTAFF Did I, Bardolph?
- BARDOLPH Indeed, Sir John, you said so. 125
- FALSTAFF Yea, if he said my ring was copper.
- PRINCE I say 'tis copper: darest thou be as good as thy word now?
- FALSTAFF Why, Hal, thou knowest, as thou art but man, I dare; but as thou art prince, I fear thee as I fear the roaring of the 130 lion's whelp.
- PRINCE And why not as the lion?
- FALSTAFF The King himself is to be feared as the lion. Dost thou think I'll fear thee as I fear thy father? Nay, and I do, I pray God my girdle break. 135
- PRINCE O, if it should, how would thy guts fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty in this bosom of thine: it is all filled up with guts and midriff. Charge an honest woman with picking thy pocket! Why, thou whoreson, impudent, embossed rascal, if there were anything 140 in thy pocket but tavern-reckonings, memorandums of bawdy-houses, and one poor pennyworth of sugar-candy to make thee long-winded, if thy pocket were enriched with any other injuries .

111, 112 a . . . her. 113, 114 Thou or . . . thou!] Omitted by Wordsworth. 113 an] Omitted in F<sup>1</sup>.<sup>a</sup>. 129 man,] Q<sup>1</sup> *man* Q<sup>2</sup> *Ff a man* Delius *a man* 130 prince,] From Qq. *Ff a Prince*, 134 and] Qq *and* Ff, Rowe, etc. *if* Capell and others *an Chambers and* 134, 135 I pray God] Ff, Wordsworth *lei* 136, 137 O, . . . knees!] Wordsworth *And well it may!* 138 guts and midriff.] Wordsworth *fatness*. 140 whoreson, 141, 142 memorandums, . . .-houses,] Omitted by Wordsworth. 143 injuries] Vaughan conj. *treasures* and Gould *treasures*

but these, I am a villain. And yet you will stand to it: you will not pocket up wrong. Art thou not ashamed? 145

FALSTAFF Dost thou hear, Hal? Thou knowest in the state of innocency Adam fell, and what should poor Jack Falstaff do in the days of villainy? Thou seest I have more flesh than another man, and therefore more frailty. You confess then, you picked my pocket? 150

PRINCE It appears so by the story.

FALSTAFF Hostess, I forgive thee. Go, make ready breakfast: love thy husband, look to thy servants, cherish thy guests. Thou shalt find me tractable to any honest reason. Thou seest I am pacified still. Nay, prithee, be gone. (*Exit Hostess.*) Now, Hal, 155 to the news at court: for the robbery, lad, how is that answered?

PRINCE O, my sweet beef, I must still be good angel to thee: the money is paid back again.

FALSTAFF O, I do not like that paying back: 'tis a double labour.

PRINCE I am good friends with my father, and may do any- 160 thing.

FALSTAFF Rob me the exchequer the first thing thou doest, and do it with unwashed hands too.

BARDOLPH Do, my lord.

PRINCE I have procured thee, Jack, a charge of foot. 165

FALSTAFF I would it had been of horse. Where shall I find one that can steal well? O for a fine thief, of the age of two-and-twenty or thereabouts! I am heinously unprovided. Well, God be thanked for these rebels, they offend none but the virtuous, I laud them, I praise them. 170

PRINCE Bardolph!

BARDOLPH My lord?

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Wordsworth finds here an allusion to the phrase 'pocket injuries,' i.e., put up with them; and Delius and Cowl-Morgan explain similarly. Kittredge explains as "things the loss of which would be an injury to thee"; and also associates with pocketing up wrong, a phrase which follows. CNS annotates: "Lit. insults; hence, contemptible objects." *Injuries* seems to be correct. 152-155 Hostess, . . . gone.] Prose in Q<sup>1</sup>. Six lines in Ff, ending *thee*: . . . Husband, . . . Guests; . . . reason: . . . still. . . gone. Editors print in prose. 153 cherish] From Qq. Ff and *cherish* Editors follow Q. 155 pacified still.] Qq *pacified still*, Ff *pacified still*. Hanmer *pacify'd*;—still?— Wordsworth, Delius, Kittredge *pacified*.—Still?— Craig *pacified*. Still! Chambers *pacified*, still. Cam, Hemingway, Cowl-Morgan, NCE, CNS *pacified still*. 156 court: for] From *Theobald*. Qq Ff *court* for Cam, Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan, CNS *court*: for Chambers *court*! For Kittredge, NCE *court*. For 157, 158 O . . . again.] Prose in Q<sup>1</sup>. Three lines in Ff, ending *Beefe*: . . . *thee*, . . . again. Editors print as prose. 167 the age of] Omitted in Ff. two-and-twenty] Qq *xvii*. Ff *two and twentie*, 168 thereabouts] From Q<sup>1</sup>. Q<sup>2</sup> *ther about*; Ff *thereabout*: Editors follow Q<sup>1</sup>.

PRINCE Go bear this letter to Lord John of Lancaster, to my brother John; this to my Lord of Westmoreland. (*Exit Bardolph.*) Go, Peto, to horse, to horse, for thou and I have 175 thirty miles to ride yet ere dinner-time. (*Exit Peto.*) Jack, meet me to-morrow in the Temple Hall at two o'clock in the afternoon.

There shalt thou know thy charge, and there receive Money and order for their furniture.

180

The land is burning: Percy stands on high;

And either we or they must lower lie.

*Exit.*

FALSTAFF

Rare words! brave world! Hostess, my breakfast, come!

O, I could wish this tavern were my drum!

*Exit.*

## ACT IV

## SCENE I. THE REBEL CAMP NEAR SHREWSBURY.

*Enter Hotspur, Worcester, and Douglas.*

HOTSPUR

Well said, my noble Scot. If speaking truth

In this fine age were not thought flattery,

Such attribution should the Douglas have

As not a soldier of this season's stamp

Should go so general current through the world.

173-178 Go . . . afternoon.] Six lines in Qq Ff, ending *Lancaster, . . . Westmerland, . . . I, . . . time. . . . Hall . . . afternoon, (Q<sup>1</sup> time, . . . haule)* Prose in Cam, Chambers, Cowl-Morgan, NCE, following Pope. Arranged as in Q F in Delius, Craig, Hemingway, Kittredge, CNS. Wordsworth follows Q F in ll. 173-176 *Go . . . dinner-time.* He then inverts words and invents: *Jack, meet me in the Temple-hall to-morrow At two o'clock in the afternoon: when met* 174, 175 (*Exit Bardolph.*) Added by Dyce. 175 *Peto,* From Qq Ff. Deryng MS., Johnson conj., Wordsworth, Delius, Craig, Chambers, Kittredge, CNS *Polus, or Pointz,* Cam, Hemingway, Cowl-Morgan, NCE *Peto.* See footnote to II iv 445. *to horse, to horse;* From Q<sup>1</sup>. Q<sup>2</sup> Ff *to horse:* 176 (*Exit Peto.*) Added by Cam. 177, 178 *afternoon.* Keightley thought something missing, so added *precisely.* 182 *we or they* From Q<sup>1</sup>. Q<sup>2</sup> *they or we* Ff *they, or we* Chambers *they or we* *Exit.* Added by Dyce. 183 *Rare . . . come!* Two lines in Ff, ending *world. . . . come:* 184 *Exit.* From Capell. Omitted in Q<sup>1</sup>. Q<sup>2</sup>, etc. *Exeunt.* Ff *Exeunt omnes.* ACT IV SCENE I.] Not in Q. Ff *Actus Quartus, Scena Prima. THE . . . SHREWSBURY.* Added by Malone. *Enter . . . Douglas.* From Q<sup>1</sup>. Q<sup>2</sup> omits. Ff *Enter Harrie Hotspurre . . . Douglas.* The speech-prefixes in this Sc. in Q<sup>1</sup> are: *Per., Hot., Doug., Mes., Wor., Ver.* In F<sup>1</sup>: *Hot., Hotsp., Dow., Dowg., Mess., Wor., Vern., Ver.*

By God, I cannot flatter: I do defy  
 The tongues of soothers; but a braver place  
 In my heart's love hath no man than yourself.  
 Nay, task me to my word: approve me, lord.

DOUGLAS

Thou art the king of honour.

10

No man so potent breathes upon the ground  
 But I will beard him.

HOTSPUR

Do so, and 'tis well.

*Enter a Messenger with letters.*

What letters hast thou there?—I can but thank you.

MESSENGER

These letters come from your father.

HOTSPUR

Letters from him! Why comes he not himself?

15

MESSENGER

He cannot come, my lord: he is grievous sick.

HOTSPUR

'Zounds! how has he the leisure to be sick  
 In such a justling time? Who leads his power?  
 Under whose government come they along?

MESSENGER

His letters bears his mind, not I, my lord.

20

WORCESTER

I prithee, tell me, doth he keep his bed?

MESSENGER

He did, my lord, four days ere I set forth;  
 And at the time of my departure thence  
 He was much feared by his physicians.

6 God.] Qq *God* Ff *heaven* Editors *God*, 12, 13 Do . . . you.] As in Capell. Prose in Qq F<sup>4</sup>. Two lines in F<sup>1-3</sup> ending *there?* . . . *you*. Editors follow Capell. 12 *Enter . . . letters.*] Qq Enter one with letters. Ff Enter a Messenger. 13 *hast thou*] F<sup>1</sup> *hast* Editors *hast thou* 14 *These . . . father.*] From Qq Ff. Among attempts to fill up the line are Capell's *These letters, my good lord*, and Wordsworth's *your most noble father*. Editors generally adhere to Q F. 15, 16 *Letters . . . sick.*] Four lines in Ff, ending *him?* . . . *himself?* . . . *Lord*, . . . *sicke*. 16 *he is*] Pope, Wordsworth, Delius, Craig, Hemingway *he's* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS *he is* 17 *'Zounds! how has he*] From Qq (Q<sup>5</sup> *haz*) F<sup>1</sup>, <sup>3</sup> *How? haz he* F<sup>3</sup>, <sup>4</sup> *How? has he* Wordsworth *Sick! how has he* Other editors follow Q. *sick*] Ff *sicke now*, Editors *sick* 20 *bears*] Q<sup>1</sup>, <sup>5</sup> F<sup>1-3</sup> *beares* F<sup>4</sup> *bears* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, CNS *bear* Kittredge, NCE *bears not . . . lord.*] Q<sup>1</sup> *not I my mind*. Q<sup>5</sup> Ff *not I his mind*. Capell's amendment, generally followed. 24 *physicians.*] Q<sup>1</sup> *Phisitions*. Q<sup>5</sup> *Phisition*. Ff *Physician*. Editors *physicians*.

## WORCESTER

I would the state of time had first been whole 25  
 Ere he by sickness had been visited.  
 His health was never better worth than now.

## HOTSPUR

Sick now! droop now! This sickness doth infect  
 The very lifeblood of our enterprise:  
 'Tis catching hither, even to our camp. 30  
 He writes me here that inward sickness—  
 And that his friends by deputation could not  
 So soon be drawn, nor did he think it meet  
 To lay so dangerous and dear a trust  
 On any soul removed but on his own. 35  
 Yet doth he give us bold advertisement  
 That with our small conjunction we should on,  
 To see how fortune is disposed to us;  
 For, as he writes, there is no quailing now,  
 Because the King is certainly possessed 40  
 Of all our purposes. What say you to it?

## WORCESTER

Your father's sickness is a main to us.

## HOTSPUR

A perilous gash, a very limb lopped off.  
 And yet, in faith, it is not: his present want  
 Seems more than we shall find it. Were it good 45  
 To set the exact wealth of all our states  
 All at one cast? to set so rich a main  
 On the nice hazard of one doubtful hour?  
 It were not good, for therein should we read

31 sickness—] From Rowe. Q<sup>1</sup>. \* Ff *sicknesse*, or *Sicknesse*, Editors follow Rowe, but Chambers *sickness*, Wordsworth *sickness lets*, Clarendon supposed that Hotspur reads the more important parts of the letter; Kittredge that he breaks off to consult the letter, of which he then gives the gist. 32, 33 And . . . meet] Qq Ff end l. 32 at *deputation* Capell's arrangement, generally adopted. 44 it is not: his] Q<sup>1</sup> it is not, his Q<sup>5</sup> F<sup>1</sup>. \* it is not his F<sup>3</sup> 'tis not his F<sup>4</sup> 'tis not, his Cam, Chambers, Cowl-Morgan it is not; his Wordsworth it's not; his Delius, Craig, Hemingway, NCE 'tis not; his Kittredge, CNS it is not. His (Kittredge not!) 45, 46 Seems . . . states] As in Qq, which editors follow. Ff end l. 45 at *finde it*, 46, 47 set . . . set] Walker conj., one *set* is corrupt. Wordsworth *set . . . trust* Other editors *set . . . set* 49 read] Johnson conj. *risque* or *rend* Wordsworth *risk* Jackson conj. *reap* Grant White, Keightley conj. *reach* Cam, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS *read* The force of *read* here is that it implies learning of matters which are as written, and so irrevocable. There is a further play of words in *list* which in one sense agrees with *read* but also means 'verge' or 'edge' and so agrees with 'utmost bound.' Minsheu has *List*, border or fringe of cloth.

The very bottom and the soul of hope,  
The very list, the very utmost bound  
Of all our fortunes. 50

DOUGLAS Faith, and so we should;  
Where now remains a sweet reversion.  
We may boldly spend upon the hope of what  
Is to come in. 55  
A comfort of retirement lives in this.

HOTSPUR  
A rendezvous, a home to fly unto,  
If that the devil and mischance look big  
Upon the maidenhead of our affairs.

WORCESTER  
But yet I would your father had been here. 60  
The quality and hair of our attempt  
Brooks no division. It will be thought  
By some, that know not why he is away,  
That wisdom, loyalty and mere dislike  
Of our proceedings kept the Earl from hence. 65  
And think how such an apprehension  
May turn the tide of fearful faction,  
And breed a kind of question in our cause;  
For well you know we of the off'ring side  
Must keep aloof from strict arbitrement, 70  
And stop all sight-holes, every loop from whence  
The eye of reason may pry in upon us.  
This absence of your father's draws a curtain,  
That shows the ignorant a kind of fear  
Before not dreamt of.

HOTSPUR You strain too far. 75  
I rather of his absence make this use:

50 The . . . hope,] Omitted by Wordsworth, to avoid 'redundancy.' 51 list,] Wordsworth last, 52-56 Faith, . . . this.] Four lines in Q<sup>1</sup>, ending should, . . . reversion, . . . in, . . . this. Five lines in Ff, ending should, . . . reversion. . . hope . . . in: . . . this. Five in Cam, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS, ending should; . . . reversion: . . . what . . . in: . . . this. Wordsworth, following Walker, ends in remains . . . spend . . . in: . . . this. 52 Faith,] Walker, Wordsworth [Faith, 54, 55 We . . . in,] One line in Qq. Cam thinks a line may have been lost after reversion, what is,] Q<sup>1</sup> what is Q<sup>2</sup> what is Ff what is Editors what is or what is Young: EP, 191, proposes Which we may . . . hope Of what is come in. 58, 59 If . . . affairs,] One line in Wordsworth, If that mischance look big on our affairs. 73 father's,] Q<sup>1</sup> fathers Q<sup>2</sup> Ff Father Editors father's 75 You . . . far,] Capell proposed to fill in the line by Come, you Hudson May, you Wordsworth strain this too far. Pope read upon, too of, in the first half for the same purpose.

It lends a lustre and more great opinion,  
 A larger dare to our great enterprise,  
 Than if the Earl were here: for men must think,  
 If we without his help can make a head 80  
 To push against a kingdom, with his help  
 We shall o'erturn it topsy-turvy down.  
 Yet all goes well, yet all our joints are whole.

DOUGLAS

As heart can think: there is not such a word  
 Spoke of in Scotland as this term of fear. 85

*Enter Sir Richard Vernon.*

HOTSPUR

My cousin Vernon! Welcome, by my soul.

VERNON

Pray God my news be worth a welcome, lord.  
 The Earl of Westmoreland, seven thousand strong,  
 Is marching hitherwards, with him Prince John.

HOTSPUR

No harm. What more?

VERNON

And further, I have learned, 90  
 The King himself in person is set forth,  
 Or hitherwards intended speedily,  
 With strong and mighty preparation.

HOTSPUR

He shall be welcome too. Where is his son,  
 The nimble-footed madcap Prince of Wales, 95  
 And his comrades, that daff'd the world aside,  
 And bid it pass?

VERNON

All furnished, all in arms;  
 All plumed like estridges that wing the wind

78 our] Q<sup>1</sup> *our* Q<sup>2</sup> Ff *your* Editors and Kellner *our*. 81 a] Q<sup>2</sup> a Q<sup>2</sup> Ff *the* Cam, Cowl-Morgan, Kittredge, NCE, CNS a Wordsworth, Delius, Craig, Chambers, Hemingway *the* 84, 85 As . . . *fear*.] As in Qq. Three lines in Ff, ending *think*: . . . *Scotland*, . . . *Fears*. Editors follow Q. 85 as] Q<sup>1</sup> F<sup>4</sup> As Q<sup>2</sup> at F<sup>1-2</sup> At *term*] Q<sup>1</sup> *tearme* Q<sup>2</sup> *dearme* F<sup>2</sup>, <sup>3</sup> *Dreame* F<sup>3</sup>, <sup>4</sup> *Dream* Editors *term* 89 him] In Q<sup>1</sup> only, which editors follow. 91 is] Q<sup>1</sup> *is* Q<sup>2</sup> Ff *hath* Editors *is* 94 He . . . *son*.] Two lines in Ff, ending *too*. . . *Some*, Editors print in one line. 96 daffed] Qq Ff *daff* Hamner *daffe* Cam, Delius, Craig, Hemingway, Cowl-Morgan, Kittredge, NCE *daff'd* Wordsworth, CNS *daff* Chambers *daffed* 98 *estridges*] Douce, i. 435 f., felt, like Malone, that a line had been lost in this passage. He identified *estridges* as *gooseawks*, as did Elton. Gerald Lascelles in Sh. Eng., II 365. Dyce and others, among them Kittredge, consider that the ostrich proper is intended. Chalmers, II 32, sees an allusion to the ostrich feather as the cognizance of the Prince of Wales. Cowl-Morgan draws attention to *Asiatic and Cleopatra*, III xlii 197, where *estrige* means



Baited like eagles having lately bathed;  
 Glittering in golden coats, like images; 100  
 As full of spirit as the month of May,  
 And gorgeous as the sun at midsummer;  
 Wanton as youthful goats, wild as young bulls.  
 I saw young Harry with his beaver on,  
 His cuisses on his thighs, gallantly armed, 105  
 Rise from the ground like feathered Mercury,  
 And vaulted with such ease into his seat,  
 As if an angel dropped down from the clouds  
 To turn and wind a fiery Pegasus  
 And witch the world with noble horsemanship. 110

## HOTSPUR

No more, no more! Worse than the sun in March,  
 This praise doth nourish agues. Let them come:  
 They come like sacrifices in their trim,  
 And to the fire-eyed maid of smoky war  
 All hot and bleeding will we offer them. 115  
 The mailed Mars shall on his altar sit  
 Up to the ears in blood. I am on fire  
 To hear this rich reprisal is so nigh

---

goshawk, but thinks that in the present passage ostrich is meant. Onions and Schmidt both gloss as ostrich. See next note. 98, 99 wing . . . Baited] Q<sup>1</sup> F<sup>2</sup>, ' with . . . Baited Q<sup>2</sup> F<sup>1</sup>, ' with . . . Bayted In this disputed passage Cam, Hemingway with . . . Baited Wordsworth wing for with and omits l. 99. Delius, Chambers, Kittredge, NCE with . . . Bated Craig, CNS wing . . . Baited Cowl-Morgan [vie] . . . Baited Rowe first read wing for with Chalmers derives *bate* (for our *bait*) from Fr. *battre*, a term in falconry, "to beat the wing" (flutter), an explanation also given by Schmidt, Onions and Kittredge. Cotgrave has *Debatis: m. The bating, or vnquiet fluttering of a Hawke*. Dover Wilson (CNS, 173) quotes the description of the Earl of Surrey riding to the tilt in Nashe's *Unf. Traveller* (cited by G. R. Coffman in MLN, xiii 318), which mentions plumes fanned by the wind, a horse like Pegasus, ostriches and eagles. And he considers that a close connexion with Shakespeare's passage is indisputable. But see also Holland's *Pliny* I x, chap. iii, describing how the sea-eagle (*ἀλιδέας*), or osprey, plunges into the waters and rises from them with its prey (and so 'baited'), its feathers, we may assume, glistening in the light. Hemingway: Var., 253-7, considers no emendation of the passage satisfactory: it gives, he thinks, a picture of the eager quivering excitement of the prince and his comrades. "We shall never know," he adds, "whether Sh. meant to compare the young men first with ostriches, and then with eagles; or whether the men are compared with ostriches, and the ostriches with eagles, but the difference is slight." 105 cuisses] From Pope. Qq Ff *Cushes* or *cushes* Craig, Hemingway, Kittredge, CNS *cushes*. Others *cuisses* 107 vaulted with such] From Qq Ff. Capell, Wordsworth *vault with such an* 108 dropped] Q<sup>1</sup> *drop* 111 No . . . March.] Two lines in Ff, ending *more, . . . March:* 116 altar] Q<sup>1</sup> *altars* Editors *altar*

And yet not ours. Come, let me taste my horse,  
 Who is to bear me like a thunderbolt 120  
 Against the bosom of the Prince of Wales.  
 Harry to Harry shall, hot horse to horse,  
 Meet and ne'er part till one drop down a corse.  
 O that Glendower were come!

VERNON There is more news.  
 I learned in Worcester, as I rode along, 125  
 He cannot draw his power this fourteen days.

DOUGLAS  
 That's the worst tidings that I hear of yet.

WORCESTER  
 Ay, by my faith, that bears a frosty sound.

HOTSPUR  
 What may the King's whole battle reach unto?

VERNON  
 To thirty thousand.

HOTSPUR Forty let it be. 130  
 My father and Glendower being both away,  
 The powers of us may serve so great a day.  
 Come, let us take a muster speedily.  
 Doomsday is near: die all, die merrily.

DOUGLAS  
 Talk not of dying. I am out of fear 135  
 Of death or death's hand for this one half year. *Exeunt.*

SCENE II. A PUBLIC ROAD NEAR COVENTRY.

*Enter Falstaff and Bardolph.*

FALSTAFF Bardolph, get thee before to Coventry: fill me a bottle  
 of sack. Our soldiers shall march through. We'll to Sutton  
 Cophill to-night.

---

119 taste] Q<sup>1</sup> *tast* Q<sup>5</sup> Ff *take* Editors *taste* 122 to Harry shall, hot] From Capell. Q<sup>1</sup> *to Harry shal hot* Q<sup>5</sup> Ff *to Harry, shall not* Editors follow Capell. 126 cannot] From Q<sup>5</sup> Ff. Q<sup>1</sup> *can* Editors follow Q<sup>5</sup> F. 127 of yet.] From Q<sup>5</sup> Ff. Q<sup>1</sup> *of it*. Editors *of yet*. 136 *Exeunt.*] Ff *Exeunt Omnes*. SCENE II.] Not in Q. Ff *Scena Secunda. A . . . Coventry.*] Added by Theobald. The speech-prefixes in this Sc. in Q<sup>1</sup> are: Falst., Fal.; Bar.; Prin., Prince; West. In F<sup>1</sup>: Falst.; Bard.; Prince; West., Westm. 2, 3 Sutton Cophill] Q<sup>1</sup> Sutton cop-hill Q<sup>5</sup> Ff *Sutton-cop-hill* Cam read *Sutton Co'fil* and Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan, Kittredge, CNS follow, some with hyphen. Chambers, NCE *Sutton Cophill* In Q<sup>1</sup> *cophill* is divided by a hyphen, as *cop* ends one line and *hill* starts the next. The spelling, which represents no doubt the local pronunciation as known to Shakespeare,

BARDOLPH Will you give me money, captain?

FALSTAFF Lay out, lay out.

5

BARDOLPH This bottle makes an angel.

FALSTAFF And if it do, take it for thy labour; and if it make twenty, take them all: I'll answer the coinage. Bid my lieutenant Peto meet me at town's end.

BARDOLPH I will, Captain. Farewell.

Exit. 10

FALSTAFF If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the King's press damnably. I have got, in exchange of a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good householders, yeomen's sons; inquire me out contracted bachelors, such as had been asked twice on the banns: such a commodity of warm slaves, as had as lieve hear the devil as a drum; such as fear the report of a caliver worse than a struck fowl or a hurt wild-duck. I pressed me none but such toasts-and-butter, with hearts in their bellies no bigger than pins'-heads, and they have bought out their services; and now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth, where the glutton's dogs licked his sores; and such as indeed were never soldiers, but discarded unjust servingmen, younger sons to younger brothers, revolted tapsters, and ostlers trade-fall'n; the cankers of a calm world and a long peace, ten times more dishonourable ragged than an old feazed ancient: and such have I, to fill up the rooms

15

20

25

corresponds to *Cofill* (ph representing *f*), but the London printers in Q<sup>a</sup> and Ff retained the hyphenated spelling where it was not needed. The place appears in Domesday Book, 1068, as *Sutone*, and elsewhere in 1289 as *Sutton Colfeld*; in 1504 as *Sutton Colvell* and in 1576 as *Sutton Cofeld*. See *Place-names of Warwickshire*, Engl. Place-Name Socy., Cambridge U.P., 1936, 49. 9 at] Q<sup>a</sup> at Q<sup>a</sup> a Ff at the Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS at Wordsworth, Delius, Craig, Hemingway at the 13 a hundred and fifty] Qq 150. three hundred] Qq 300. 14, 15 press . . . inquire] From Qq Ff. Dyce, Wordsworth, Chambers pressed . . . inquired 16 warm] Wordsworth love-sick Onions, Kittredge and others gloss warm as "well off, comfort-loving." The word had also a sexual connotation. 17 lieve] Capell, Wordsworth, Delius, Craig, Chambers, Hemingway lief 18 struck fowl] Q<sup>a</sup> stricke fowle, Q<sup>a</sup> strook-foole, F<sup>a</sup> 2 struck-Foole, F<sup>a</sup> 4 struck-Fool, Rowe struck-fowl. Hanmer struck Deer Johnson conj. struck sorel Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge, NCE, CNS struck fowl Johnson remarks: "Shakespeare, perhaps, wrote 'a struck sorel' [with long *s*], which being negligently read by a man not skilled in hunter's language, was easily changed to 'struck fowl.'" wild-duck] Hanmer wild fowl 23 licked] Dyce, Wordsworth, Chambers lick 27 a long] Q<sup>a</sup> a long a omitted in Q<sup>a</sup> Ff. Editors a long 28 old feazed] Q<sup>a</sup> olde feazd Q<sup>a</sup> old fazele Ff old-fac'd. Cam, Delius, Craig, Chambers, Hemingway old faced Wordsworth, Cowl-Morgan old-faced Kittredge, old fac'd NCE old feaz'd CNS old

of them as have bought out their services, that you would think  
 that I had a hundred and fifty tattered prodigals lately come 30  
 from swine-keeping, from eating draff and husks. A mad fellow  
 met me on the way and told me I had unloaded all the gibbets  
 and pressed the dead bodies. No eye hath seen such scarecrows.  
 I'll not march through Coventry with them, that's flat. Nay,  
 and the villains march wide betwixt the legs, as if they had gyves 35  
 on; for indeed I had the most of them out of prison. There's not  
 a shirt and a half in all my company; and the half shirt is two  
 napkins tacked together and thrown over the shoulders like a  
 herald's coat without sleeves; and the shirt, to say the truth,  
 stol'n from my host at Saint Alban's, or the red-nose innkeeper 40  
 of Daventry. But that's all one: they'll find linen enough on  
 every hedge.

*Enter the Prince and Westmoreland.*

PRINCE                   How now, blown Jack! How now, quilt!  
 FALSTAFF               What, Hal! how now, mad wag! what a devil 45  
                               dost thou in Warwickshire? My good Lord of Westmoreland,  
                               I cry you marcy: I thought your honour had already been at  
                               Shrewsbury.  
 WESTMORELAND       Faith, Sir John, 'tis more than time that I were  
                               there, and you too; but my powers are there already. The King,  
                               I can tell you, looks for us all. We must away all night. 50  
 FALSTAFF               Tut, never fear me. I am as vigilant as a cat to  
                               steal cream.  
 PRINCE                   I think, to steal cream indeed, for thy theft hath  
                               already made thee butter. But tell me, Jack, whose fellows are  
                               these that come after? 55  
 FALSTAFF               Mine, Hal, mine.  
 PRINCE                   I did never see such pitiful rascals.

*fazed* *seazed* here means "fretted, tattered, frayed" and *ancient*=ensign, or flag. For modern dialect use of *seaze* in Gloucestershire and elsewhere see Wright: DD. 29 as] Qq as Ff *that* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge *that* NCE, CNS *as* 30 tattered] Qq *tattered* F<sup>1</sup>. <sup>2</sup> *totter'd* F<sup>2</sup>. <sup>4</sup> *tatter'd* Editors generally *tattered* but Cowl-Morgan *tattered* 30, 31 prodigals . . . draff and husks.] Anders, 199, 200, points out that this phrase can only have been derived from the Geneva text of the Bible, Luke xv 16, which has *husks* where the Bishop's Bible has *coddies*. 36 not] Qq Ff *not*. Rowe, Cam, Wordsworth, Craig, Chambers, Hemingway, Kittredge, NCE *but* Delius, Cowl-Morgan, CNS *not* 40 at] Q<sup>2</sup> at Q<sup>3</sup> Ff *of* Editors at 41 Daventry.] Q<sup>2</sup>. <sup>3</sup> F<sup>1</sup> *Daventry*. F<sup>2</sup> Daventry. F<sup>3</sup>. <sup>4</sup> Dayntry. 42 *Enter . . . Westmoreland.*] Q<sup>1</sup>. <sup>5</sup> *Enter the Prince, Lord of Westmoreland.* Ff *Enter the Prince, and the Lord of Westmoreland.* 50 all night.] From Qq. Ff *all to Night*. Cam, Delius, Craig, Hemingway, Cowl-Morgan, NCE, CNS *all night*. Wordsworth, Kittredge *all to night*. Chambers *all to night*.

**FALSTAFF** Tut, tut: good enough to toss; food for powder, food for powder. They'll fill a pit as well as better. Tush, man, mortal men, mortal men. 60

**WESTMORELAND** Ay, but, Sir John, methinks they are exceeding poor and bare, too beggarly.

FALSTAFF      Faith, for their poverty, I know not where they  
had that; and for their bareness, I am sure they never learned  
that of me. 65

**PRINCE** No, I'll be sworn, unless you call three fingers in the ribs bare. But, sirrah, make haste: Percy is already in the field.

**FALSTAFF**                   What, is the King encamped?

**WESTMORELAND** He is, Sir John. I fear we shall stay too long. 70

**FALSTAFF** Well,  
To the latter end of a fray and the beginning of a feast  
Fits a dull fighter and a keen guest. *Exeunt.*

**SCENE III. THE REBEL CAMP NEAR SHREWSBURY.**

***Enter Hotspur, Worcester, Douglas, and Vernon.***

## HOTSPUR

**We'll fight with him to-night.**

**WORCESTER**

**It may not be.**

DOUGLAS

**You give him then advantage.**

**VERNON**

**Not a whit.**

## HOTSPUR

**Why say you so ? Looks he not for supply ?**

**VERNON**

**So do we.**

**HOTSPUR** His is certain, ours is doubtful.

**WORCESTER**

Good cousin, be advised : stir not to-night. 5

**VERNON**

**Do not, my lord.**

**DOUGLAS**

### You do not counsel well:

**You speak it out of fear and cold heart.**

67 in] (refers to first in) Q<sup>1</sup> in Q<sup>8</sup> Ff on Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge, NCE on Cowl-Morgan, CNS in 68 field.] Qq add Exit. 70 long.] Capell, etc., add Exit. 71-73 Well, . . . guest.] Prose in Qq Ff. Verse in Pope, whom Editors follow. 73 *Exeunt*.] Capell, etc., Exit. SCENE III.] Not in Q. Ff Scena Tertia. THE . . . SHREWSBURY.] Added by Malone. The speech-prefixes in Q<sup>1</sup> in this Sc. are: Hot.; Wor.; Doug.; Ver.; Blunt. In F<sup>1</sup>: Hotsp.; Worc.; Dowg.; Vern.; Blunt.

VERNON

Do me no slander, Douglas. By my life,  
 And I dare well maintain it with my life,  
 If well-respected honour bid me on, 10  
 I hold as little counsel with weak fear  
 As you, my lord, or any Scot that this day lives.  
 Let it be seen to-morrow in the battle  
 Which of us fears.

DOUGLAS

Yea, or to-night.

VERNON

Content.

HOTSPUR

To-night, say I. 15

VERNON

Come, come, it may not be. I wonder much,  
 Being men of such great leading as you are,  
 That you foresee not what impediments  
 Drag back our expedition. Certain horse 20  
 Of my cousin Vernon's are not yet come up.  
 Your uncle Worcester's horse came but to-day;  
 And now their pride and mettle is asleep,  
 Their courage with hard labour tame and dull,  
 That not a horse is half the half of himself.

HOTSPUR

So are the horses of the enemy 25  
 In general, journey-bated and brought low.  
 The better part of ours are full of rest.

WORCESTER

The number of the King exceedeth ours.  
 For God's sake, cousin, stay till all come in.

*The trumpet sounds a parley.*

*Enter Sir Walter Blunt.*

BLUNT

I come with gracious offers from the King, 30  
 If you vouchsafe me hearing and respect.

12 As . . . lives.] To reduce this line to a 5-stress line Capell omitted *my lord*, and Pope, etc., Wordsworth omitted *this day* 13, 14 Let . . . fears.] One line in Qq. 16 VERNON] Vaughan conj. Worcester, and Wordsworth adopted it, allocating the first 5 lines to Worcester and the last 4 to Vernon, on whom see French: SG, 66; Thomson: SC, 296. No 'cousin' Vernon (l. 20) is recorded. Editors generally adhere to Q F and attribute the whole speech to Vernon. 16, 17 I wonder . . . are.] From Pope. One line in Qq Ff. 21 Your] Vaughan conj. VERNON Your horse] Q<sup>1</sup> horses 24 of] Omitted by Wordsworth, CNS. 28 ours.] From Ff. Q<sup>1</sup>, <sup>2</sup> our, Editors ours: or ours. . .

## HOTSPUR

Welcome, Sir Walter Blunt, and would to God  
You were of our determination!

Some of us love you well, and even those some  
Envy your great deservings and good name,  
Because you are not of our quality,  
But stand against us like an enemy.

35

## BLUNT

And God defend but still I should stand so,  
So long as out of limit and true rule  
You stand against anointed majesty.  
But to my charge. The King hath sent to know  
The nature of your griefs, and whereupon  
You conjure from the breast of civil peace  
Such bold hostility, teaching his duteous land  
Audacious cruelty. If that the King  
Have any way your good deserts forgot,  
Which he confesseth to be manifold,  
He bids you name your griefs; and with all speed  
You shall have your desires with interest,  
And pardon absolute for yourself and these  
Herein misled by your suggestion.

40

50

## HOTSPUR

The King is kind; and well we know the King  
Knows at what time to promise, when to pay.  
My father and my uncle and myself  
Did give him that same royalty he wears;  
And when he was not six and twenty strong,  
Sick in the world's regard, wretched and low,  
A poor unminded outlaw sneaking home,  
My father gave him welcome to the shore;  
And when he heard him swear and vow to God  
He came but to be Duke of Lancaster,  
To sue his livery and beg his peace,  
With tears of innocence and terms of zeal,  
My father, in kind heart and pity moved,  
Swore him assistance and performed it too.  
Now when the lords and barons of the realm

55

60

65

32, 33 and . . . determination] Divided as in Qq. One line in Ff. Editors follow Q. 38 God] Qq *God* Ff *Heaven* 39 limit] Kellner suggests *level* as making, together with the idea of standing upright, a perfect metaphor taken from masonry. 41 But . . . know] Two lines in Ff, ending *Charge. . . know* 52 The . . . the King] Two lines in Ff, ending *kinde. . . King* 54 and my uncle] From Q<sup>1</sup>. Q<sup>2</sup> Ff *my uncle* Editors follow Q<sup>1</sup>. 61 but to be] From Q<sup>1</sup>. F<sup>1</sup>. F<sup>2</sup> *to be but* Editors follow Q<sup>1</sup>. (Hemmingway: Var., 276, records some copies Q<sup>2</sup> have *the* for *be*.) 63 innocency] Pope, Wordsworth, NCE *innocence*

Perceived Northumberland did lean to him,  
 The more and less came in with cap and knee;  
 Met him in boroughs, cities, villages,  
 Attended him on bridges, stood in lanes, 70  
 Laid gifts before him, proffered him their oaths,  
 Gave him their heirs as pages, followed him  
 Even at the heels in golden multitudes.  
 He presently, as greatness knows itself,  
 Steps me a little higher than his vow 75  
 Made to my father, while his blood was poor,  
 Upon the naked shore at Ravenspurgh;  
 And now, forsooth, takes on him to reform  
 Some certain edicts and some strait decrees  
 That lie too heavy on the commonwealth, 80  
 Cries out upon abuses, seems to weep  
 Over his country's wrongs; and by this face,  
 This seeming brow of justice, did he win  
 The hearts of all that he did angle for:  
 Proceeded further; cut me off the heads 85  
 Of all the favourites that the absent King  
 In deputation left behind him here,  
 When he was personal in the Irish war.

BLUNT

Tut, I came not to hear this.

HOTSPUR

Then to the point.

In short time after, he deposed the King; 90  
 Soon after that, deprived him of his life;  
 And in the neck of that, tasked the whole state:  
 To make that worse, suffered his kinsman March,  
 Who is, if every owner were well placed,  
 Indeed his king, to be engaged in Wales, 95  
 There without ransom to lie forfeited;  
 Disgraced me in my happy victories,  
 Sought to entrap me by intelligence;  
 Rated mine uncle from the Council-board;  
 In rage dismissed my father from the court; 100  
 Broke oath on oath, committed wrong on wrong,

68 and less] Wordsworth or less. 70 Attended] Q<sup>1</sup> Attend. 72 heirs as pages,  
 Q<sup>1</sup> heirs, as Pages. Q<sup>2</sup> heirs, as pages. F<sup>1</sup>, <sup>2</sup> Heirs, as Pages. F<sup>2</sup> Heirs, as Pages.  
 F<sup>3</sup> Heirs, as Pages. Malone conj., Delius heirs as pages. Cam heirs, as pages.  
 Wordsworth, Craig, Chambers, Hemingway, Cowi-Morgan, Kittredge, NCE,  
 CNS heirs as pages. 80 He] Q<sup>1</sup> He Q<sup>2</sup> Ft lay. 82 country's] From Rowe. Q<sup>1</sup>  
 Country Q<sup>2</sup> Ft. <sup>1</sup> Countries. F<sup>2</sup> <sup>2</sup> Countrys. 84 well] Q<sup>1</sup> well. Omitted in  
 Q<sup>2</sup> F<sup>1</sup>, <sup>2</sup> F<sup>3</sup>. <sup>1</sup> right. Editors follow Q<sup>1</sup>. 99 mine] Q<sup>1</sup> mine. Q<sup>2</sup> Ft my. Words-  
 worth, Delius, Craig, Hemingway my. Cam, Chambers, Cowi-Morgan,  
 Kittredge, NCE, CNS mine.



And in conclusion drove us to seek out  
 This head of safety, and withal to pry  
 Into his title, the which we find  
 Too indirect for long continuance. 105

BLUNT

Shall I return this answer to the King?

HOTSPUR

Not so, Sir Walter. We'll withdraw awhile.  
 Go to the King; and let there be impawned  
 Some surety for a safe return again,  
 And in the morning early shall mine uncle 111  
 Bring him our purposes. And so farewell.

BLUNT

I would you would accept of grace and love.

HOTSPUR

And may be so we shall.

BLUNT

Pray God you do. *Exeunt.*

SCENE IV. YORK. THE ARCHBISHOP'S PALACE.

*Enter the Archbishop of York and Sir Michael.*

ARCHBISHOP

Hie, good Sir Michael: bear this sealed brief  
 With wingéd haste to the Lord Marshal;  
 This to my cousin Scroop, and all the rest  
 To whom they are directed. If you knew  
 How much they do import, you would make haste. 5

SIR MICHAEL

My good lord,  
 I guess their tenor.

ARCHBISHOP

Like enough you do.  
 To-morrow, good Sir Michael, is a day

104 the . . . find] From Qq Ff. Dyce, Wordsworth *the which now we find*  
 107 Not . . . awhile.] Two lines in Ff, ending Walter. . . *a while.* 110 mine]  
 Q<sup>1</sup> *mine* Q<sup>2</sup> Ff *my* Wordsworth, Craig, Chambers, Hemingway *my* Cam, Delius  
 and others *mine* 111 purposes.] From Q<sup>1</sup>. Q<sup>2</sup> Ff *purpose*; Editors follow Q<sup>1</sup>.  
 SCENE IV.] Not in Q. Ff *Scena Quarta. YORK. . . PALACE.*] Added by Cam  
 after Theobald. *Enter . . . Michael.*] Q<sup>1</sup>. <sup>6</sup> *Enter Archbishop of Yorke, Sir*  
*Mighell.* (Q<sup>2</sup> and *sir Michell.*) Ff *Enter the Arch-Bishop of Yorke, and Sir*  
*Michell.* The speech-prefixes in this Sc. in Q<sup>1</sup> are: Arch.; Sir M. In F<sup>1</sup>:  
 Arch.; Sir Mich., Sir Mic., Sir M. 1 *Michael*:] Q<sup>1</sup> *Mighell*, Q<sup>2</sup> F<sup>1</sup>. <sup>8</sup> *Michell*,  
 F<sup>2</sup> *Micholl*, F<sup>4</sup> *Michel*. 4, 5 To . . . haste.] Ff end lines in *directed*. . .  
*import*, . . . *haste*. 6, 7 *My . . . tenor*.] One line in Qq Ff. Divided by  
 Steevens, whom editors follow.

Wherein the fortune of ten thousand men  
 Must bide the touch; for, sir, at Shrewsbury,  
 As I am truly given to understand,  
 The King with mighty and quick-raised power  
 Meets with Lord Harry: and, I fear, Sir Michael,  
 What with the sickness of Northumberland,  
 Whose power was in the first proportion,  
 And what with Owen Glendower's absence thence,  
 Who with them was a rated sinew too  
 And comes not in, overruled by prophecies,  
 I fear the power of Percy is too weak  
 To wage an instant trial with the King.

SIR MICHAEL

Why, my good lord, you need not fear:  
 There is Douglas and Lord Mortimer.

ARCHBISHOP

No, Mortimer is not there.

SIR MICHAEL

But there is Mordake, Vernon, Lord Harry Percy,  
 And there is my Lord of Worcester and a head  
 Of gallant warriors, noble gentlemen.

ARCHBISHOP

And so there is: but yet the King hath drawn  
 The special head of all the land together:  
 The Prince of Wales, Lord John of Lancaster,  
 The noble Westmoreland and warlike Blunt,  
 And many moe corrivals and dear men  
 Of estimation and command in arms.

SIR MICHAEL

Doubt not, my lord, they shall be well opposed.

ARCHBISHOP

I hope no less, yet needful 'tis to fear;

17 a rated sinew] From Q<sup>1</sup>. Q<sup>2</sup> Ff *rated firmly* Editors follow Q<sup>1</sup>. 18 over-  
 ruled] Q<sup>1</sup> *ouerrulde* Q<sup>2</sup> *ouer-rulde* Ff *ouer-rul'd* Cam, Chambers, Cowl-  
 Morgan, CNS *o'er-ruled* Wordsworth, Delius, Craig, Hemingway, NCE  
*o'er-rul'd* Kittredge *overrul'd* 21-23 Why, . . . there.] Keightley conj. two  
 lines, ending *Douglas . . . there*. Steevens, Wordsworth two lines similarly,  
 reading *there's . . . Mortimer's* (Steevens omits *Lord* and reads *good my lord*).  
 22 Douglas] Capell, Craig, Hemingway, CNS *the Douglas* 25, 26 And . . .  
 gentlemen.] As in Qq. Three lines in Ff, ending *Worcester, . . . Warriors,*  
*. . . Gentlemen*. Editors follow Q. 25 there is] Pope, Wordsworth, Delius,  
 Craig, Hemingway *there's* 31 moe] Q<sup>1</sup>.<sup>a</sup> *mo* F<sup>1</sup>.<sup>a</sup> *moe* F<sup>2</sup>.<sup>a</sup> *more* Cam, Cowl-  
 Morgan, CNS *mo* Wordsworth, Delius *more* Craig, Chambers, Hemingway,  
 Kittredge, NCE *moe* corrivals] Q<sup>1</sup> *coriuals* Q<sup>2</sup> *Cortuales*, Ff *Corriuals*,  
 Editors *corrivals* but Chambers *co-rivals* 33 they] Q<sup>1</sup> *they* Q<sup>2</sup> Ff *he* Editors  
*they*

And, to prevent the worst, Sir Michael, speed: 35  
 For if Lord Percy thrive not, ere the King  
 Dismiss his power, he means to visit us,  
 For he hath heard of our confederacy,  
 And 'tis but wisdom to make strong against him.  
 Therefore make haste. I must go write again 40  
 To other friends: and so farewell, Sir Michael. *Exeunt.*

## ACT V

## SCENE I. THE KING'S CAMP NEAR SHREWSBURY.

*Enter the King, Prince of Wales, Lord John of Lancaster,  
 Sir Walter Blunt, and Falstaff.*

KING

How bloodily the sun begins to peer  
 Above yon busky hill! The day looks pale  
 At this distemp'ration.

PRINCE

The southern wind

Doth play the trumpet to his purposes,  
 And by his hollow whistling in the leaves  
 Foretells a tempest and a blust'ring day.

KING

Then with the losers let it sympathise,  
 For nothing can seem foul to those that win.

*The trumpet sounds.*

*Enter Worcester and Sir Richard Vernon.*

How now, my Lord of Worcester! 'Tis not well 10  
 That you and I should meet upon such terms  
 As now we meet. You have deceived our trust,  
 And made us doff our easy robes of peace

36 not.] Q<sup>1</sup> & F<sup>1</sup> not F<sup>2</sup> not. Editors not. ACT V SCENE I.] Not in Q. Ff Actus Quintus. Scena Prima. THE . . . SHREWSBURY.] Added by Cam after Theobald. Enter . . . Falstaff.] Q Ff . . . Lord Iohn of Lancaster, Earle of Westmerland . . . Westmoreland, however, could not be present, as he was held in the rebel camp as a pledge and was later sent thence to bear the message of defiance to King Henry. Hammer omitted the name from the present stage-direction and other editors have followed. See v. ii 29, 32, 44. The speech-prefixes in this Sc. in Q<sup>1</sup> are: King, Kin.; Prin.; Worst.; Wor.; Fal., Falst. In F<sup>1</sup>: King, Kin.; Prin.; Wor.; Fal., Falst. 2 busky] Q<sup>1</sup> busky Q<sup>2</sup> buskis Wordsworth; Chambers busky. Others busky. 3 southern] Q<sup>1</sup> Southren 8 Enter . . . Vernon.] and Sir Richard Vernon added by Theobald.

To crush our old limbs in ungentle steel.  
 This is not well, my lord, ~~this is not well~~.  
 What say you to it? Will you again unknot  
 This churlish knot of all-abhorred war? 15  
 And move in that obedient orb again  
 Where you did give a fair and natural light,  
 And be no more an exhaled meteor,  
 A prodigy of fear, and a portent 20  
 Of broached mischief to the unborn times?

WORCESTER

Hear me, my liege.  
 For mine own part, I could be well content  
 To entertain the lag-end of my life  
 With quiet hours; for, I do protest, 25  
 I have not sought the day of this dislike.

KING

You have not sought it! How comes it, then?

FALSTAFF

Rebellion lay in his way, and he found it.

PRINCE

Peace, chewet, peace!

WORCESTER

It pleased your Majesty to turn your looks 30  
 Of favour from myself and all our house;  
 And yet I must remember you, my lord,  
 We were the first and dearest of your friends.  
 For you my staff of office did I break  
 In Richard's time; and posted day and night 35  
 To meet you on the way, and kiss your hand,  
 When yet you were in place and in account  
 Nothing so strong and fortunate as I.  
 It was myself, my brother, and his son,  
 That brought you home, and boldly did outdare 40  
 The dangers of the time. You swore to us,  
 And you did swear that oath at Doncaster,  
 That you did nothing purpose 'gainst the state;

15 to it?] Pope, Wordsworth *to it?* 25 do] Ff *do* Omitted in Qq. Editors generally *do* but Cowi-Morgan omits. 27 it] Dyce, Wordsworth *it well*. Others *it* 29 chewet.] Pope *Chewet*. Editors generally *chewet*. *chewet* had two meanings, a rich meat-pie, or a chough or jackdaw. Delius explained *chewet* as a meat-pie, and rejected Theobald's explanation of "a noisy, chattering bird." *chewet* is French *chouette*, which Cotgrave equates with chough or jackdaw, and this is no doubt the main meaning here, with a pun on meat-pie. 41 dangers] From Q<sup>2</sup>. Q<sup>1</sup> Ff *danger* Editors *dangers* 42 Doncaster.] Q<sup>1</sup>-<sup>4</sup> *Doncaster*. In Skelton's *Magnificence*, l. 293, the spelling is Dauncaster. 43 purpose] From Q<sup>1</sup>. Q<sup>2</sup> Ff *of purpose* Editors *purpose*

Nor claim no further than your new-fall'n right,  
 The seat of Gaunt, dukedom of Lancaster. 45  
 To this we swore our aid. But in short space  
 It rained down fortune show'ring on your head;  
 And such a flood of greatness fell on you,  
 What with our help, what with the absent King,  
 What with the injuries of a wanton time, 50  
 The seeming sufferances that you had borne,  
 And the contrarious winds that held the King  
 So long in his unlucky Irish wars  
 That all in England did repute him dead:—  
 And from this swarm of fair advantages  
 You took occasion to be quickly wooed  
 To gripe the general sway into your hand;  
 Forgot your oath to us at Doncaster;  
 And being fed by us you used us so  
 As that ungentle gull, the cuckoo's bird, 60  
 Useth the sparrow; did oppress our nest;  
 Grew by our feeding to so great a bulk  
 That even our love durst not come near your sight  
 For fear of swallowing; but with nimble wing  
 We were enforced, for safety sake, to fly 65  
 Out of your sight and raise this present head;  
 Whereby we stand opposéd by such means  
 As you yourself have forged against yourself  
 By unkind usage, dangerous countenance,  
 And violation of all faith and troth 70  
 Sworn to us in your younger enterprise.

KING

These things indeed you have articulate,  
 Proclaimed at market-crosses, read in churches,  
 To face the garment of rebellion  
 With some fine colour that may please the eye 75  
 Of fickle changelings and poor discontents,  
 Which gape and rub the elbow at the news  
 Of hurlyburly innovation.

50 a wanton] From Q<sup>1</sup>. Q<sup>8</sup> Ff omit *a* Editors *a wanton* time,] *wanton time* is generally taken to mean "unruly time," but Kellner associates the phrase with Richard's misdeeds, and then proposes to read *Liue*, i.e. *life*, for *time*. No emendation seems to be needed. 53 his] Q<sup>1</sup> *his* Q<sup>8</sup> Ff *the* Editors *his* 55 And] Capell, Wordsworth *As* 58 Doncaster;] Q<sup>1</sup>. <sup>a</sup> *Danaster*, 65 safety sake,] From Qq F<sup>1-8</sup>. F<sup>4</sup> *safety's sake*, Cam, Delius, Chambers, Cowi-Morgan, Kittredge, NCE *safety sake*, Wordsworth *safety-sake*, Craig, Hemingway follow F<sup>4</sup>. CNS *safety sake* 72 articulate,] From Qq. Ff *articulated*, Wordsworth follows F. Others follow Q.

And never yet did insurrection want  
Such water-colours to impaint his cause; 80  
Nor moody beggars, starving for a time  
Of pellmell havoc and confusion.

## PRINCE

In both our armies there is many a soul  
Shall pay full dearly for this encounter,  
If once they join in trial. Tell your nephew, 85  
The Prince of Wales doth join with all the world  
In praise of Henry Percy. By my hopes,  
This present enterprise set off his head,  
I do not think a braver gentleman,  
More active-valiant or more valiant-young, 90  
More daring or more bold, is now alive  
To grace this latter age with noble deeds.  
For my part, I may speak it to my shame,  
I have a truant been to chivalry;  
And so I hear he doth account me too; 95  
Yet this before my father's Majesty—  
I am content that he shall take the odds  
Of his great name and estimation,  
And will, to save the blood on either side,  
Try fortune with him in a single fight. 100

## KING

And, Prince of Wales, so dare we venture thee,  
Albeit considerations infinite  
Do make against it. No, good Worcester, no,  
We love our people well; even those we love  
That are misled upon your cousin's part; 105  
And, will they take the offer of our grace,  
Both he and they and you, yea, every man  
Shall be my friend again and I'll be his:  
So tell your cousin, and bring me word  
What he will do. But if he will not yield, 110  
Rebuke and dread correction wait on us  
And they shall do their office. So, be gone:

83 our] Qq *your* Ff *our* Cam, Chambers, Cowl-Morgan, NCE *your* Wordsworth, Delius, Craig, Hemingway, Kittredge, CNS *our* 84 Shall . . . encounter,] Pope *this bold* but *dearly* is trisyllabic. 90 active-valiant] Q<sup>1</sup> Ff *actiue*, *valiant*, Q<sup>5</sup> *actiue*, *more valiant* Theobald's change, generally followed. valiant-young,] Q<sup>1</sup> F<sup>1</sup> *valiant yong*, Q<sup>5</sup> F<sup>1-4</sup> *vallant young*, Theobald's change, generally followed. 96 Majesty—] Qq Ff *maiestie*, or *Majesty*, Johnson substituted the dash which many editors adopt, but Delius, NCE *majesty*: Chambers *majesty*, Hemingway *majesty*:— 109 and bring] Capell, Wordsworth *and then bring* 111 wait] Q<sup>1</sup> *waight*

We will not now be troubled with reply.  
We offer fair: take it advisedly.

*Exeunt Worcester and Vernon.*

PRINCE

It will not be accepted, on my life.  
The Douglas and the Hotspur both together  
Are confident against the world in arms.

115

KING

Hence, therefore, every leader to his charge;  
For, on their answer, will we set on them.  
And God befriend us, as our cause is just!

120

*Exeunt all but the Prince of Wales and Falstaff.*

FALSTAFF Hal, if thou see me down in the battle, and bestride me,  
so: 'tis a point of friendship.

PRINCE Nothing but a colossus can do thee that friendship.  
Say thy prayers, and farewell.

FALSTAFF I would 'twere bedtime, Hal, and all well.

125

PRINCE Why, thou owest God a death.

*Exit.*

FALSTAFF 'Tis not due yet: I would be loath to pay him before  
his day. What need I be so forward with him that calls not on  
me? Well, 'tis no matter: honour pricks me on. Yea, but how if  
honour prick me off when I come on? How then? Can honour  
set to a leg? No. Or an arm? No. Or take away the grief of a  
wound? No. Honour hath no skill in surgery, then? No. What  
is honour? A word. What is in that word honour? What is that  
honour? Air. A trim reckoning! Who hath it? He that died

114 *Exeunt . . . Vernon.*] Added by Cam after Theobald. Qq Ff *Exit Worcester.*  
120 *Exeunt . . . Falstaff.*] Qq *Exeunt: manent Prince, Falst.* Ff *Exeunt.*  
Manet Prince and Falstaffe. 121-124 Hal, . . . farewell.] Four lines in Qq Ff,  
ending battell . . . friendship . . . farewell. Prose in Pope, whom  
eds. follow. 121, 122 me, so:] Q<sup>1</sup> me, so, Q<sup>5</sup> me so, Ff me, so; Cam, Words-  
worth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, NCE me, so;  
Kittredge me, so! CNS me, so, so here, as in v iii 53 and elsewhere, has the force  
of "so be it" or "well and good." 125 'twere] Q<sup>1</sup> 'twere. Q<sup>5</sup> Ff it were Cam,  
Chambers, Cowl-Morgan, Kittredge, NCE, CNS 'twere Wordsworth,  
Delius, Craig, Hemingway it were 126 God] Qq God. Ff heaven Editors  
God *Exit.*] Added by Cam after Hamner. 129 Yea.] Omitted in Ff. 130  
How then? Can] Q<sup>1</sup>.<sup>5</sup> how then can F<sup>1</sup>.<sup>5</sup> How then? Can F<sup>5</sup>.<sup>4</sup> How then;  
Can Editors generally follow F<sup>1</sup>. CNS how then? can 133 What is in . . .  
that honour?] Q<sup>1</sup> what is in that word honour? what is that honour? Q<sup>5</sup> Ff  
What is that word Honour? Cam, Cowl-Morgan, NCE, CNS follow Q<sup>1</sup>.  
Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge follow Q<sup>5</sup> F.

o' Wednesday. Doth he feel it? No. Doth he hear it? No. 'Tis 135  
 insensible, then? Yea, to the dead. But will it not live with the  
 living? No. Why? Detraction will not suffer it. Therefore I'll  
 none of it. Honour is a mere scutcheon: and so ends my  
 catechism. *Exit.*

## SCENE II. THE REBEL CAMP.

*Enter Worcester and Sir Richard Vernon.*

WORCESTER

O, no, my nephew must not know, Sir Richard,  
 The liberal and kind offer of the King.

VERNON

'Twere best he did.

WORCESTER

Then are we all undone.

It is not possible, it cannot be,

The King should keep his word in loving us: 5

He will suspect us still, and find a time

To punish this offence in other faults.

Supposition all our lives shall be stuck full of eyes;

For treason is but trusted like the fox,

Who, ne'er so tame, so cherished and locked up, 10

Will have a wild trick of his ancestors.

Look how we can, or sad or merrily,

Interpretation will misquote our looks,

And we shall feed like oxen at a stall,

135 o' Wednesday.] Q<sup>1</sup> *a Wednesday*, Q<sup>5</sup> *a Wednesday*? Ff *a Wednesday*. Cam, Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan, NCE o' *Wednesday*. Chambers, Kittredge *a Wednesday*. CNS *a-Wednesday*. 'Tis] From Qq. Ff *Is it* Cam, Cowl-Morgan, Kittredge, NCE, CNS 'Tis Wordsworth, Delius, Chambers *Is it* Craig, Hemingway *It is* 136 it] Omitted in Q<sup>1</sup>. Editors admit. SCENE II.] Not in Q. Ff *Scena Secunda*. THE . . . CAMP.] Added by Cam. The speech-prefixes in this Sc. in Q<sup>1</sup> are: Wor.; Ver.; Hot., Hotap.; Doug.; Mes. In F<sup>1</sup> Wor.; Ver.; Hot.; Dow.; Mes. 2 liberal and kind] From Q<sup>1</sup>. Q<sup>5</sup> Ff omit *and* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS follow Q<sup>1</sup>. Delius, Craig, Hemingway follow Q<sup>5</sup>. Walker conj., Wordsworth *liberal-kind* 3 are . . . undone.] From Q<sup>5</sup>. Q<sup>1</sup> *are we all under one*. Ff *we are all vnder one*. Editors follow Q<sup>5</sup>. 5 should] From Q<sup>1</sup>. Q<sup>5</sup> Ff *would*. Editors should 7 other.] Q<sup>1</sup> F<sup>1</sup> 4 other. Q<sup>5</sup> F<sup>1</sup> 2 others Editors other 8 Supposition] From Qq Ff. Rowe ed. 1 *Suppose then* Rowe ed. 2 *Suspicion* Rowe was perhaps influenced by the personification of *Suspicion* in 2 *Henry IV* 1 i 84. See what a ready tongue *suspicion* hath; but Dover Wilson supports *Supposition*. Rowe, Stevens and others read *Suspicion* and so do Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge. NCE, CNS *Supposition* 10 ne'er] Qq *never* Ff *ne're* Editors *ne'er* 12 we] Q<sup>1</sup> *us* Q<sup>5</sup> Ff *he* Editors *we* merrily.] Q<sup>1</sup> *merely*.



The better cherished, still the nearer death. 15  
 My nephew's trespass may be well forgot:  
 It hath the excuse of youth and heat of blood;  
 And an adopted name of privilege,  
 A hare-brained Hotspur, governed by a spleen.  
 All his offences live upon my head 20  
 And on his father's: we did train him on,  
 And, his corruption being ta'en from us,  
 We, as the spring of all, shall pay for all.  
 Therefore, good cousin, let not Harry know,  
 In any case, the offer of the King. 25

VERNON

Deliver what you will: I'll say 'tis so.  
 Here comes your cousin.

*Enter Hotspur and Douglas.*

HOTSPUR

My uncle is returned.  
 Deliver up my Lord of Westmoreland.  
 Uncle, what news? 30

WORCESTER

The King will bid you battle presently.

DOUGLAS

Defy him by the Lord of Westmoreland.

HOTSPUR

Lord Douglas, go you and tell him so.

DOUGLAS

Marry, and shall, and very willingly. *Exit.*

WORCESTER

There is no seeming mercy in the King. 35

HOTSPUR

Did you beg any? God forbid!

WORCESTER

I told him gently of our grievances,  
 Of his oath-breaking; which he mended thus,

15 cherished, still] Comma omitted in Q<sup>1</sup>, CNS. 20 offences live] From Qq Ff. Wordsworth *offence will lie* 26, 27 Deliver . . . cousin.] One line in Qq. 27 *Enter . . . Douglas.*] From Rowe. Q<sup>2</sup> Enter Percy. (after l. 25). Q<sup>3</sup> Ff Enter Hotspurre. Editors follow Rowe. Malone, Wordsworth, Delius, Craig add also Officers and Soldiers behind. CNS adds with officers and soldiers come to meet them. 28-30 My . . . news?] As in Qq Ff. Capell, Wordsworth, Delius, Craig, Hemingway arrange in two lines, ending up . . . news? 30 news?] F<sup>2</sup> *newe-?* 34 and shall.] From Qq Ff. Pope and others *I shall Wordsworth and I shall Exit.*] Q<sup>1</sup> Exit Dou. Ff Exit Douglas. 36 any?] Hammer *any of him?* Wordsworth *any, uncle?*

By now forswearing that he is forsworn.  
 He calls us rebels, traitors; and will scourge  
 With haughty arms this hateful name in us. 40

*Enter Douglas.*

DOUGLAS

Arm, gentlemen! To arms! for I have thrown  
 A brave defiance in King Henry's teeth,  
 And Westmoreland, that was engaged, did bear it;  
 Which cannot choose but bring him quickly on. 45

WORCESTER

The Prince of Wales stepped forth before the King,  
 And, nephew, challenged you to single fight.

HOTSPUR

O, would the quarrel lay upon our heads,  
 And that no man might draw short breath to-day  
 But I and Harry Monmouth! Tell me, tell me,  
 How showed his tasking? Seemed it in contempt? 50

VERNON

No, by my soul: I never in my life  
 Did hear a challenge urged more modestly,  
 Unless a brother should a brother dare  
 To gentle exercise and proof of arms. 55  
 He gave you all the duties of a man;  
 Trimmed up your praises with a princely tongue,  
 Spoke your deservings like a chronicle,  
 Making you ever better than his praise  
 By still dispraising praise valued with you;  
 And, which became him like a prince indeed,  
 He made a blushing cital of himself;  
 And chid his truant youth with such a grace  
 As if he mastered there a double spirit  
 Of teaching and of learning instantly. 60  
 There did he pause: but let me tell the world,  
 If he outlive the envy of this day,  
 England did never owe so sweet a hope,  
 So much misconstrued in his wantonness. 65

HOTSPUR

Cousin, I think thou art enamoured 70

39 now forswearing] From Qq Ff. Walker conj., Dyce, Wordsworth *new-forswearing* 51 tasking?] From Q<sup>1</sup>. Q<sup>1</sup> *talking?* Ff *Talking?* Editors *tasking?* 60 By . . . you;] Omitted by Pope, Wordsworth. Wordsworth states that he agrees with Warburton that this line "may be well dispensed with." The meaning is "By still representing as inadequate praise of you compared with your real worth."

On his follies. Never did I hear  
 Of any prince so wild a liberty.  
 But be he as he will, yet once ere night  
 I will embrace him with a soldier's arm,  
 That he shall shrink under my courtesy. 75  
 Arm, arm with speed! And, fellows, soldiers, friends,  
 Better consider what you have to do  
 Than I, that have not well the gift of tongue,  
 Can lift your blood up with persuasion.

*Enter a Messenger.*

MESSENGER

My lord, here are letters for you. 80

HOTSPUR

I cannot read them now.  
 O gentlemen, the time of life is short!  
 To spend that shortness basely were too long.  
 If life did ride upon a dial's point,  
 Still ending at the arrival of an hour. 85  
 And if we live, we live to tread on kings;  
 If die, brave death, when princes die with us!  
 Now, for our consciences, the arms are fair,  
 When the intent of bearing them is just.

*Enter another Messenger.*

MESSENGER

My lord, prepare: the King comes on apace. 90

HOTSPUR

I thank him that he cuts me from my tale,  
 For I profess not talking: only this—  
 Let each man do his best. And here draw I  
 A sword, whose temper I intend to stain  
 With the best blood that I can meet withal 95

71 On] Qq Ff On Pope, Wordsworth, Chambers, Kittredge, CNS *Upon*  
 Cam, Delius, Craig, Hemingway, Cowl-Morgan, NCE *On* 72 a liberty.]  
 Q<sup>1</sup> a *libertie*, Q<sup>5</sup> *at libertie*: Ff at *Liberty*. Capell, Cam, Wordsworth, Delius,  
 Craig, Chambers, Hemingway, Kittredge a *libertine*. Cowl-Morgan, NCE,  
 CNS a *liberty*. 78 Than] Q<sup>1</sup> F<sup>3</sup> Then Q<sup>5</sup> F<sup>1</sup> That F<sup>2</sup>. <sup>4</sup> Than Editors *Than*  
 80 My lord.] Separate line in Wordsworth. 80, 81 here are . . . cannot]  
 From Qq Ff. Walker conj., Wordsworth *Here's . . . can't treating Here's*  
 . . . now— as one line. Others follow Q F. 88 are] Q<sup>1</sup> are Q<sup>5</sup> Ff is Editors  
 are 89 of] Q<sup>1</sup> of Q<sup>5</sup> Ff for Editors of. Enter . . . Messenger.] Qq Enter  
 another. 93, 94 Let . . . stain] As arranged by Pope. Qq Ff end lines at  
 sword, . . . *stains*. Modern editors follow Pope. 93 draw I] From Qq. Ff  
 I draw Editors follow Q. 94 whose temper] From Qq. Ff whose worthy  
 temper Editors follow Q.

In the adventure of this perilous day,  
 Now, Esperance! Percy! and set on.  
 Sound all the lofty instruments of war;  
 And by that music let us all embrace;  
 For, heaven to earth, some of us never shall  
 A second time do such a courtesy. 100

*Here they embrace. Exeunt.*

SCENE III. PLAIN BETWEEN THE CAMPS.

*The trumpets sound. The King enters with his power. Alarum to the battle. Then enter Douglas and Sir Walter Blunt.*

BLUNT

What is thy name, that in the battle thus  
 Thou crossest me? What honour dost thou seek  
 Upon my head?

DOUGLAS

Know then, my name is Douglas;  
 And I do haunt thee in the battle thus  
 Because some tell me that thou art a king. 5

BLUNT

They tell thee true.

DOUGLAS

The Lord of Stafford dear to-day hath bought  
 Thy likeness; for instead of thee, King Harry,  
 This sword hath ended him. So shall it thee,  
 Unless thou yield thee as my prisoner. 10

BLUNT

I was not born a yielder, thou proud Scot;  
 And thou shalt find a king that will revenge  
 Lord Stafford's death.

*They fight. Douglas kills Blunt.*

*Enter Hotspur.*

97 Esperance! Percy!] Qq Ff *esperance* Percy, (Ff *Esperance*). 101 *Here they embrace.*] From Q<sup>1</sup>.<sup>5</sup> Ff *They embrace. Exeunt.*] Omitted in Qq Ff. SCENE III.] Not in Qq Ff. Added by Capell. PLAIN . . . CAMPS.] Added by Cam. *The trumpets . . . Blunt.*] From Qq Ff, continuing the stage-direction after *embrace*, (see note to l. 101 above; Ff *entereth unto . . .*). The speech-prefixes in this Sc. in Q<sup>1</sup> are: Blunt; Doug.; Hot.; Falst.; Fal.; Prin. In F<sup>1</sup>: Blu., Blunt; Dow.; Hot.; Fal.; Pri., Prin. 1-3. What . . . head?] Arranged as in Hamner, whom editors follow. Two lines in Qq Ff, ending *me, . . . head?* 1 the] Added by Hamner, whom many editors follow. 10 my] Q<sup>1</sup> my Q<sup>2</sup> Ff a Editors my 11 a yielder, thou proud] Q<sup>1</sup> a yielder thou proud Q<sup>2</sup> to yield, thou proud Ff to yield, thou haughty Editors a yielder, thou proud 13 Lord] F<sup>1</sup> Lords They . . . Hotspur.]

HOTSPUR

O Douglas, hadst thou fought at Holmedon thus,  
I never had triumphed upon a Scot.

15

DOUGLAS

All's done, all's won: here breathless lies the King.

HOTSPUR

Where?

DOUGLAS

Here.

HOTSPUR

This, Douglas? No: I know this face full well.  
A gallant knight he was, his name was Blunt;  
Semblably furnished like the King himself.

20

DOUGLAS

A fool go with thy soul, whither it goes!  
A borrowed title hast thou bought too dear.  
Why didst thou tell me that thou wert a king?

HOTSPUR

The King hath many marching in his coats.

25

DOUGLAS

Now, by my sword, I will kill all his coats;  
I'll murder all his wardrobe, piece by piece,  
Until I meet the King.

HOTSPUR

Up, and away!  
Our soldiers stand full fairly for the day.

*Exeunt.*

*Alarum. Enter Falstaff, solus.*

FALSTAFF Though I could 'scape shot-free at London, I fear the 30  
shot here: here's no scoring but upon the pate. Soft! who are  
you? Sir Walter Blunt. There's honour for you! Here's no  
vanity! I am as hot as molten lead, and as heavy too. God keep  
lead out of me! I need no more weight than mine own bowels.

Q<sup>1</sup>. \* They fight, Douglas kills Blunt, then enter Hotspur. (Q<sup>5</sup> enters) Ff Fight, Blunt is slain, then enters Hotspur. 15 triumphed upon] From Q<sup>1</sup>. Q<sup>5</sup> triumpht ouer Ff triumphed o're 19 this] Qq Ff this Theobald, Wordsworth his 22 A fool go] From Capell. Qq Ah foole, goe Ff Ah foole: go Cam, Wordsworth, Delius, Craig, Hemingway, Cowl-Morgan, Kittredge, CNS A fool go Chambers Ah, fool! go NCE Ah! "fool" go The phrase is in the form of a colloquial farewell. Hemingway: Var., 311, quotes *Promos and Cassandra* (from Cowl), "Go, and a knave go with thee." 25 marching] From Qq Ff. Dyce, Wordsworth *masking* 29 *Alarum*.] Q<sup>1</sup>. \* Alarme, F<sup>1-3</sup> Alarum, and F<sup>4</sup> Alarm, and 31, 32 are you?] From Q<sup>1</sup>. \* F<sup>1</sup>. F<sup>2-4</sup> art thou? Cam, Wordsworth, Chambers, Cowl-Morgan, Kittredge, NCE, CNS are you? Delius, Craig, Hemingway art thou? 33 God] Qq God Ff heauen Editors God

I have led my ragamuffins where they are peppered. There's not 35  
three of my hundred and fifty left alive; and they are for the  
town's end, to beg during life. But who comes here?

*Enter the Prince.*

PRINCE

What, stands thou idle here? Lend me thy sword:

Many a nobleman lies stark and stiff

Under the hoofs of vaunting enemies, 40

Whose deaths are yet unrevenge'd. I prithee, lend me thy sword.

FALSTAFF O Hal, I prithee, give me leave to breathe awhile. Turk

Gregory never did such deeds in arms as I have done this day.

I have paid Percy, I have made him sure.

PRINCE He is, indeed; and living to kill thee. I prithee, lend me 45  
thy sword.

FALSTAFF Nay, before God, Hal, if Percy be alive, thou gets not  
my sword; but take my pistol, if thou wilt.

PRINCE Give it me. What, is it in the case?

FALSTAFF Ay, Hal: 'tis hot, 'tis hot. There's that will sack a city. 50

*The Prince draws it out, and finds it to be a bottle of sack.*

PRINCE What, is it a time to jest and dally now?

*He throws the bottle at him. Exit.*

FALSTAFF Well, if Percy be alive, I'll pierce him. If he do come

35 ragamuffins] Q<sup>1</sup>. <sup>a</sup> F<sup>1</sup>. <sup>a</sup> *rag of Muffins* F<sup>3</sup>. <sup>a</sup> *rag of Muffians* Kittredg  
*rag-of-muffins* Others *ragamuffins* not] Qq Ff *not* Capell conj., Rann,  
Wordsworth, Chambers *but* Cam, Delius, Craig, Hemingway, Cowl-Morgan,  
Kittredg, NCE, CNS *not* 36 hundred and fifty] Qq Ff 150. they are]  
From Qq. Ff *they* Editors *they are* 38 stands] Q<sup>1</sup> *stands* Q<sup>5</sup> Ff *stand'st*  
Chambers *standest* NCE *stands* Others *stand'st* 39 nobleman] F<sup>1</sup>. <sup>a</sup> *Nobleman*  
Q<sup>1</sup> *noble man* Q<sup>5</sup> *Noble man* F<sup>3</sup>. <sup>a</sup> *Noble man* Editors *nobleman* 41 Whose  
. . . sword.] One line in Qq Ff, but Ff omit *yet* and *I* Cam, Cowl-Morgan,  
NCE follow Q. Wordsworth follows Dyce in reading *deaths as yet are*  
*unreveng'd*: and divides into two lines ending *prithee*, . . . *sword*. Delius,  
Craig, Hemingway follow F. Chambers follows Q, omitting *I* Kittredg  
follows Q but divides into two lines, ending *prithee* . . . *sword*. CNS follows  
Q, treats as prose and begins *whose* *prithee*,] Q<sup>1</sup> *preethe* 45 He . . . *thee*.]  
One line in Qq Ff. Prose in Steevens, whom editors mostly follow. Verse  
in Wordsworth, Craig, Kittredg, CNS. 47 before God,] Omitted in Ff,  
Wordsworth. gets] Q<sup>1</sup> *gets* Q<sup>5</sup> Ff *getst* or *get'st* Editors *get'st*, *gettest* or  
*get'st* but Chambers, NCE *gets* 50 draws . . . *sack*.] From Q<sup>1</sup>. <sup>a</sup> (Q<sup>5</sup> omits  
*to be*). Ff draws out a Bottle of Sacke. 51 He . . . *Exit*.] From Qq. Ff *Exit*.  
Throwes it at him. 52 Well,] Q<sup>1</sup> *Well* Omitted in Q<sup>5</sup> Ff. Editors *Well*,

in any way, so. If he do not, if I come in his willingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath. Give me life; which, if I can save, so. If not, honour comes unlooked for, and there's an end. *Exit.* 55

SCENE IV. ANOTHER PART OF THE FIELD.

*Alarum. Excursions. Enter the King, the Prince, Lord John of Lancaster, and Earl of Westmoreland.*

KING

I prithee,  
Harry, withdraw thyself: thou bleedest too much.  
Lord John of Lancaster, go you with him.

LANCASTER

Not I, my lord, unless I did bleed too.

PRINCE

I beseech your Majesty, make up,  
Lest your retirement do amaze your friends.

KING

I will do so.  
My Lord of Westmoreland, lead him to his tent.

WESTMORELAND

Come, my lord, I'll lead you to your tent.

PRINCE

Lead me, my lord? I do not need your help. 10  
And God forbid a shallow scratch should drive  
The Prince of Wales from such a field as this,  
Where stained nobility lies trodden on,  
And rebels' arms triumph in massacres!

LANCASTER

We breathe too long. Come, cousin Westmoreland, 15  
Our duty this way lies: for God's sake, come.

*Exeunt Prince John and Westmoreland.*

53 way, so.] Q<sup>1</sup> way so. Q<sup>5</sup> Ff way, so: Cam, Delius, Craig, Hemingway, Cowl-Morgan way, so: Wordsworth, Chambers, Kittredge, NCE way, so; CNS way, so. scene iv.] From Capell. Not in Q. Ff *Scena Tertia. ANOTHER . . . FIELD.*] Added by Capell. The speech-prefixes in Q<sup>1</sup> in this Sc. are: King; P. Iohn, Ioh., Iohn of Lan., Iohn; Prin., Pr.; West.; Doug.; Hot.; Falst., Fal. In F<sup>2</sup>: King, K.; P. Ioh., Ioh., Iohn; Prin.; West.; Dow.; Hot.; Fal., Falst. 7, 8 I. . . tent.] From Ff. One line in Q<sup>1</sup>. CNS treats as prose. Others follow F. 9 I'll] From Q<sup>1</sup> Ff. Wordsworth / with 11; 17 God] Q<sup>1</sup> God Ff heaven. Editors God except Delius, 1, 11 heaven 16 God's] Q<sup>1</sup> Gods Ff heuens Editors God's Exeunt . . . Westmoreland.] Added by Capell.

## PRINCE

By God, thou hast deceived me, Lancaster:  
I did not think thee lord of such a spirit.  
Before, I loved thee as a brother, John;  
But now, I do respect thee as my soul.

20

## KING

I saw him hold Lord Percy at the point,  
With lustier maintenance than I did look for  
Of such an ungrown warrior.

## PRINCE

O, this boy  
Lends mettle to us all!

*Exit.**Enter Douglas.*

## DOUGLAS

Another king! they grow like Hydra's heads.  
I am the Douglas, fatal to all those  
That wear those colours on them. What art thou  
That counterfeit'st the person of a king?

25

## KING HENRY

The King himself, who, Douglas, grieves at heart  
So many of his shadows thou hast met  
And not the very King. I have two boys  
Seek Percy and thyself about the field;  
But, seeing thou fall'st on me so luckily,  
I will assay thee: and defend thyself.

30

## DOUGLAS

I fear thou art another counterfeit;  
And yet, in faith, thou bearest thee like a king:  
But mine I am sure thou art, whoe'er thou be,  
And thus I win thee.

35

*They fight; the King being in danger. Enter Prince of Wales.*

## PRINCE

Hold up thy head, vile Scot, or thou art like  
Never to hold it up again! The spirits  
Of valiant Shirley, Stafford, Blunt, are in my arms.

40

23, 24 O, . . . all! As arranged by Pope. One line in Qq Ff. 24 *Enter Douglas.* From Ff. Preceded in Capell, etc., by Alarums. Wordsworth, Delius, Craig follow Capell. 34 and Qq and Ff so Cam, Wordsworth, Craig, Fleemingway, NCE, CNS So or so, Kittredge So Delius, Chambers, Cowi-Morgan and 36 bearest! Q Ff bear'st. Some eds. follow F. 38 *Enter Wales.* From Qq Ff *Enter Prince.* 39 thy! Ff they 41 valiant! From Qq Ff. Omitted by Pope, Wordsworth. arms.] From Qq Ff. Walker, conj., Dyce, Wordsworth arm:



It is the Prince of Wales that threatens thee,  
Who never promiseth but he means to pay.

*They fight: Douglas flieth.*

Cheerly, my lord. How fares your Grace?  
Sir Nicholas Gawsey hath for succour sent, 45  
And so hath Clifton. I'll to Clifton straight.

KING

Stay, and breathe awhile.  
Thou hast redeemed thy lost opinion,  
And showed thou mak'st some tender of my life,  
In this fair rescue thou hast brought to me. 50

PRINCE

O God! they did me too much injury  
That ever said I hearkened for your death.  
If it were so, I might have let alone  
The insulting hand of Douglas over you,  
Which would have been as speedy in your end 55  
As all the poisonous potions in the world,  
And save the treacherous labour of your son.

KING

Make up to Clifton. I'll to Sir Nicholas Gawsey. *Exit.*

*Enter Hotspur.*

HOTSPUR

If I mistake not, thou art Harry Monmouth.

PRINCE

Thou speak'st as if I would deny my name. 60

HOTSPUR

My name is Harry Percy.

PRINCE

Why, then I see  
A very valiant rebel of the name.  
I am the Prince of Wales; and think not, Percy,  
To share with me in glory any more.  
Two stars keep not their motion in one sphere; 65  
Nor can one England brook a double reign  
Of Harry Percy and the Prince of Wales.

43 *flieth.*] From Qq Ff. Cam, Wordsworth, Capell, Delius, Craig, Cowl-Morgan, NCE flies. Chambers, Hemingway, Kittredge, CNS *flieth.* 44 lord.] Dyce conj., Wordsworth *lord, cheerly:* 45 Gawsey] Appears as *Sir Robert Gausell* in Holinshed, 147. French suggests Sir Nicholas Gousill of Hoveringham and Thomson: SC, confirms. 47 Stay,] Wordsworth *stay here,* 51 God!] Qq *God Ff heauen,* Editors *God, or God!* 52 for] Q<sup>1</sup> for Q<sup>4</sup> Ff to Editors for 58 Sir] Qq S. Ff *Sir* 61, 62 Why, . . . name.] One line in Qq Ff. Divided by Rowe. 62 the] Q<sup>1</sup> the Q<sup>4</sup> Ff *that* Delius, Craig, Hemingway *that* Others *the Prince*] Q<sup>1</sup> *Princee*

## HOTSPUR

Nor shall it, Harry, for the hour is come  
 To end the one of us; and would to God  
 Thy name in arms were now as great as mine! 70

## PRINCE

I'll make it greater ere I part from thee;  
 And all the budding honours on thy crest  
 I'll crop, to make a garland for my head.

## HOTSPUR

I can no longer brook thy vanities.

*They fight.*

*Enter Falstaff.*

FALSTAFF Well said, Hal! To it, Hal! Nay, you shall find no boy's 75  
 play here, I can tell you.

*Enter Douglas, he fighteth with Falstaff, who falls down as if he were  
 dead, and exit Douglas. The Prince killeth Percy.*

## HOTSPUR

O, Harry, thou hast robbed me of my youth!  
 I better brook the loss of brittle life  
 Than those proud titles thou hast won of me:  
 They wound my thoughts worse than thy sword my flesh. 80  
 But thought's the slave of life, and life time's fool;  
 And time, that takes survey of all the world,  
 Must have a stop. O, I could prophesy,  
 But that the earthy and cold hand of death  
 Lies on my tongue. No, Percy, thou art dust, 85  
 And food for— *Dies.*

## PRINCE

For worms, brave Percy. Fare thee well, great heart!  
 Ill-weaved ambition, how much art thou shrunk!  
 When that this body did contain a spirit,  
 A kingdom for it was too small a bound; 90

68 Nor] Q<sup>1</sup>. \* Now Ff Nor Editors Nor 69 God] Qq God Ff heaven,  
 Editors God 74 They fight.] From Qq. Ff Fight. 76 fighteth] From Q<sup>1</sup>.  
 Q<sup>5</sup> Ff fights who] From Ff. Qq he and exit Douglas.] Added by Steevens.  
 The Prince killeth Percy.] From Qq Ff. Capell, Malone, Cam, Wordsworth,  
 Delius, Craig, Cowi-Morgan, NCE, CNS Hotspur is wounded, and falls.  
 Chambers, Hemingway, Kittredge follow Q F. 80 thy] Q<sup>1</sup> thy Q<sup>5</sup> Ff the  
 Editors thy 84 earthy and] From Q<sup>1</sup>. Q<sup>5</sup> Earth, and Ff Earth, and the  
 Editors follow Q<sup>1</sup>. 86 for—] Q<sup>1</sup> for. Q<sup>5</sup> F<sup>1</sup> for F<sup>2</sup> for— Dies.] Added by  
 Rowe. 87 Fare thee well,] From Qq. Ff Farewell Editors follow Q.

But now two paces of the vilest earth  
 Is room enough. This earth that bears thee dead  
 Bears not alive so stout a gentleman.  
 If thou wert sensible of courtesy,  
 I should not make so dear a show of zeal.  
 But let my favours hide thy mangled face;  
 And, even in thy behalf, I'll thank myself  
 For doing these fair rites of tenderness.  
 Adieu, and take thy praise with thee to heaven!  
 Thy ignominy sleep with thee in the grave,  
 But not remembered in thy epitaph!

95

100

*He spieth Falstaff on the ground.*

What, old acquaintance! Could not all this flesh  
 Keep in a little life? Poor Jack, farewell!  
 I could have better spared a better man.  
 O, I should have a heavy miss of thee,  
 If I were much in love with vanity!  
 Death hath not struck so fat a deer to-day,  
 Though many dearer, in this bloody fray.  
 Embowelled will I see thee by and by:  
 Till then in blood by noble Percy lie.

105

Exit. 110

FALSTAFF (*riseth up*) Embowelled! if thou embowel me to-day,  
 I'll give you leave to powder me and eat me too to-morrow.  
 'Sblood, 'twas time to counterfeit, or that hot termagant Scot  
 had paid me scot and lot too. Counterfeit? I lie, I am no  
 counterfeit. To die is to be a counterfeit, for he is but the  
 counterfeit of a man who hath not the life of a man; but to  
 counterfeit dying, when a man thereby liveth, is to be no  
 counterfeit, but the true and perfect image of life indeed. The  
 better part of valour is discretion; in the which better part I  
 have saved my life. 'Zounds, I am afraid of this gunpowder  
 Percy, though he be dead. How if he should counterfeit too,  
 and rise? By my faith, I am afraid he would prove the better  
 counterfeit. Therefore I'll make him sure: yea, and I'll swear I  
 killed him. Why may not he rise as well as I? Nothing confutes

92. *thee*] Q<sup>1</sup>. <sup>5</sup> Ff *the*. 95. *dear*] Q<sup>1</sup> *deare*. Q<sup>5</sup> Ff *great*. Editors *dear*. 100. *igno-*  
*miny*] From Q<sup>1</sup> Ff. <sup>4</sup>. Q<sup>4</sup> Ff. <sup>4</sup> *ignomy*. Cam, Chambers, Hemingway, Cow-  
 Morgan, Kittredge, NCE, CNS *ignominy*. Wordsworth, Delius, Craig *ignomy*.  
 101. *He*... *ground*.] From Qq. Omitted in Ff. 111. (*riseth up*) Qq Ff Fal-  
 staffe *riseth up*. 113. 'Sblood.] Q<sup>1</sup> *Zblood*. Q<sup>4</sup> *Zloud*. Omitted in Ff. Words-  
 worth *Ffaith*. Others 'Sblood. 114. I lie.] From Q<sup>1</sup>. Omitted in Q<sup>5</sup> Ff.  
 Editors *I lie*. 120. 'Zounds.] From Qq. Omitted in Ff. Wordsworth *In sooth*.  
 Others 'Zounds or *Zounds*. 122. By my faith.] From Qq. Omitted in Ff.  
 Editors follow Q. 124. not he.] Cam *he not*.

me but eyes, and nobody sees me. Therefore, sirrah (*stabbing him*), with a new wound in your thigh, come you along with me.

*He takes up Hotspur on his back.*

*Enter the Prince of Wales and Lord John of Lancaster.*

PRINCE

Come, brother John: full bravely hast thou fleshed  
Thy maiden sword.

LANCASTER

But, soft! whom have we here?  
Did you not tell me this fat man was dead?

PRINCE

I did: I saw him dead,  
Breathless and bleeding on the ground. Art thou alive?  
Or is it fantasy that plays upon our eyesight?  
I prithee, speak: we will not trust our eyes.  
Without our ears. Thou art not what thou seem'st.

130

FALSTAFF No, that's certain: I am not a double man. But if I be  
not Jack Falstaff, then am I a Jack. There is Percy (*throwing  
the body down*). If your father will do me any honour, so. If not,  
let him kill the next Percy himself. I look to be either earl or  
duke, I can assure you.

PRINCE

Why, Percy I killed myself, and saw thee dead.

140

FALSTAFF Didst thou? Lord, Lord, how this world is given to  
lying! I grant you I was down and out of breath; and so was he:  
but we rose both at an instant, and fought a long hour by  
Shrewsbury clock. If I may be believed, so. If not, let them that  
should reward valour bear the sin upon their own heads. I'll  
take it upon my death, I gave him this wound in the thigh. If  
the man were alive, and would deny it, 'zounds, I would make  
him eat a piece of my sword.

125, 126 (*stabbing him*).] Added by Cam after Capell. 126 *He takes . . . back.*] From Qq: Ff Takes Hotspurre . . . backe. *Enter . . . Lancaster.*] Q<sup>1</sup> Enter . . . Prince John of Lancaster. Q<sup>2</sup> Ff Enter Prince and John of Lancaster. 127, 128 Come, . . . sword.] As in Qq: Prose in Ff. Editors follow Q. 128 whom] Q<sup>1</sup> whom Q<sup>2</sup> Ff who 130-134 I did: . . . seem'st.] Arranged as in Qq Ff. Wordsworth, following Capell, ended lines in *bleeding . . . ground*. . . *fantasy . . . speak; . . . ears*. . . *seem'st*. Cam, Cowi-Morgan, Kittredge, NCE, CNS follow Q F. DeLia, Craig and Hemmingway end in *dead; . . . ground*. . . *phantasy . . . speak; . . . ears*. . . *seem'st*. (Hemmingway *fantasy* and no dash). Chambers ends in *dead, . . . ground. . . fantasy . . . Speak! . . . eyes . . . seem'st*. 136, 137 (*throwing . . . down*).] Added by Cam after Capell, and adopted in Wordsworth, Craig, Cowi-Morgan, NCE. CNS [throws the body down] 141 this] Q<sup>1</sup> this Q<sup>2</sup> Ff she Editors this.

LANCASTER

This is the strangest tale that ever I heard.

PRINCE

This is the strangest fellow, brother John. 150

Come, bring your luggage nobly on your back.

For my part, if a lie may do thee grace,

I'll gild it with the happiest terms I have.

*A retreat is sounded.*

The trumpet sounds retreat: the day is ours.

Come, brother, let us to the highest of the field, 155

To see what friends are living, who are dead.

*Exeunt Prince of Wales and Lord John.*

FALSTAFF I'll follow, as they say, for reward. He that rewards me,  
 God reward him! If I do grow great, I'll grow less; for I'll purge,  
 and leave sack, and live cleanly as a nobleman should do. *Exit.*

## SCENE V. ANOTHER PART OF THE FIELD.

*The trumpets sound. Enter the King, Prince of Wales, Lord John of Lancaster, Earl of Westmoreland, with Worcester and Vernon prisoners.*

KING

Thus ever did rebellion find rebuke.

Ill-spirited Worcester! did not we send grace,

Pardon and terms of love to all of you?

And wouldst thou turn our offers contrary?

149 ever] Qq *euer* Ff *e're* Wordsworth, Delius, Craig, Hemingway  
*e'er* Cam, Chambers, Cowl-Morgan, Kittredge, NCE, CNS *ever*  
 154 trumpet sounds] From Q<sup>1</sup>. Q<sup>3</sup> Ff *Trumpets sound* Editors follow Q<sup>1</sup>.  
*ours.*] Q<sup>1</sup> *our*, 155 let us to the] From Q<sup>1</sup>. Q<sup>3</sup> Ff *let's to the* Wordsworth  
*let's to th'* Kittredge, CNS *let's to the* 156 *Exeunt . . . John.*] Added by Ed.  
 Qq Ff *Exeunt*. 158 God] Qq *God* Ff *heaven* Editors *God great.*] Ff *great*  
*again*, Editors *great*, 159 nobleman] From Q<sup>3</sup> F<sup>1</sup>. Q<sup>1</sup> F<sup>2-4</sup> *noble man* Editors  
*nobleman Exit.*] From Qq Ff. Capell *Exit*, bearing off the Body. Words-  
 worth, Delius, Kittredge follow Capell. CNS he follows, dragging off the  
 body. SCENE V.] Not in Q. F<sup>2</sup> *Scena Quinta*. F<sup>1</sup>. <sup>3</sup>. <sup>4</sup> *Scena Quarta*.  
 ANOTHER . . . FIELD.] Added by Steevens. *The trumpets . . . prisoners.*] From  
 Qq Ff. *Westmoreland.*] Capell, Wordsworth, Delius, Craig *Westmoreland*,  
 and Others. The speech-prefixes in this Sc. in Q<sup>1</sup> are: King; Wor.; Prin.;  
 Iohn. In F<sup>1</sup>: King; Wor.; Prin. 2 not we] Qq *not we* Ff *we not* Cam,  
 Chambers, Cowl-Morgan, Kittredge, NCE, CNS *not we* Wordsworth, Delius,  
 Craig, Hemingway *we not*

Misuse the tenor of thy kinsman's trust? 5  
 Three knights upon our party slain to-day,  
 A noble earl and many a creature else  
 Had been alive this hour,  
 If like a Christian thou hadst truly borne  
 Betwixt our armies true intelligence. 10

WORCESTER

What I have done my safety urged me to;  
 And I embrace this fortune patiently,  
 Since not to be avoided it falls on me.

KING

Bear Worcester to the death, and Vernon too.  
 Other offenders we will pause upon. 15

*Exeunt Worcester and Vernon, guarded.*

How goes the field?

PRINCE

The noble Scot, Lord Douglas, when he saw  
 The fortune of the day quite turned from him,  
 The noble Percy slain, and all his men  
 Upon the foot of fear, fled with the rest; 20  
 And falling from a hill, he was so bruised  
 That the pursuers took him. At my tent  
 The Douglas is, and I beseech your Grace  
 I may dispose of him.

KING

With all my heart.

PRINCE

Then, brother John of Lancaster, to you 25  
 This honourable bounty shall belong.  
 Go to the Douglas, and deliver him  
 Up to his pleasure, ransomless and free.  
 His valours shown upon our crests to-day  
 Have taught us how to cherish such high deeds 30  
 Even in the bosom of our adversaries.

LANCASTER

I thank your Grace for this high courtesy,  
 Which I shall give away immediately.

---

14 the] Omitted in Ff. Editors *the* 15 *Exeunt . . . guarded.*] Added by Theobald. Omitted in Qq. Ff Exit Worcester and Vernon. 25, 26 to you . . . belong.] Arranged as in Pope. One line in Qq Ff. Editors follow Pope. 29, 30 valours . . . Have] From Q<sup>1</sup>. Q<sup>5</sup> Ff *valour . . . Hath (valoure or Valour)* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl-Morgan, Kittredge follow Q<sup>5</sup>. NCE, CNS follow Q<sup>1</sup>. 32, 33 LANCASTER I . . . immediately.] From Q<sup>1</sup>. Omitted in Q<sup>5</sup> Ff, Wordsworth.

KING

Then this remains, that we divide our power.

You, son John, and my cousin Westmoreland

Towards York shall bend you with your dearest s

35

To meet Northumberland and the prelate Scroop,

Who, as we hear, are busily in arms.

Myself and you, son Harry, will towards Wales

To fight with Glendower and the Earl of March.

40

Rebellion in this land shall lose his way,

Meeting the check of such another day.

And since this business so fair is done,

Let us not leave till all our own be won.

*Exeunt.*

36 bend you . . . speed] Q<sup>1</sup> *bend, you . . . speed* Q<sup>5</sup> Ff *bend you . . . speed*,  
 Cam, Wordsworth, Chambers, Cowl-Morgan, NCE *bend you . . . speed*,  
 Delius, Craig, Hemingway *bend you, . . . speed*, Kittredge *bend you . . . speed*  
 CNS *bend you, speed* 41 *sway*,] Q<sup>1</sup> *sway*, Q<sup>5</sup> Ff *way*, Editors *sway*,  
 44 *Exeunt*.] Q<sup>1</sup>, <sup>5</sup> *Exeunt* FINIS. F<sup>1-5</sup> *Exeunt. FINIS.* F<sup>4</sup> *Exeunt.*

**THE SECOND PART**  
**OF**  
**KING HENRY THE FOURTH**



## DRAMATIS PERSONÆ

**RUMOUR**, the Presenter.

**KING HENRY** the Fourth.

**HENRY**, PRINCE OF WALES, afterwards King Henry V,

**THOMAS**, DUKE OF CLARENCE,

**PRINCE JOHN** OF LANCASTER,

sons to  
Henry IV.

**PRINCE HUMPHREY** OF GLOUCESTER,

**EARL OF WARWICK**,

**EARL OF WESTMORELAND**,

**EARL OF SURREY**,

**GOWER**,

**HARCOURT**,

**SIR JOHN BLUNT**,

} of the  
King's  
party.

Lord Chief Justice of the King's Bench, )

A Servant of the Chief Justice.

**EARL OF NORTHUMBERLAND**,

**SCROOP**, Archbishop of York,

**LORD MOWBRAY**,

**LORD HASTINGS**,

**LORD BARDOLPH**,

**SIR JOHN COLVILLE**,

opposites  
against  
the  
King.

**TRAVERS** and **MORTON** retainers of Northumberland, )

**SIR JOHN FALSTAFF**,

His Page,

**BARDOLPH**,

irregular  
humorists.

**PISTOL**,

**POINS**,

**PETO**,

**SHALLOW**, } country justices.

**SILENCE**,

**DAVY**, Servant to Shallow.

**FRANCIS**, a drawer.

**MOULDY**, **SHADOW**, **WART**, **FEEBLE**, and **BULLCAMP**, country soldiers.

**FANG** and **SNARE**, sheriff's officers.

**LADY NORTHUMBERLAND**.

**LADY PERCY**.

**MISTRESS QUICKLY**, hostess of the Boar's Head tavern in Eastcheap.

**DOLL TEARSHEET**.

Lords and Attendants; Porter, Drawers, Beadles, Grooms, &c.

Speaker of the Epilogue.

SCENE: ENGLAND.

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**DRAMATIS PERSONÆ]** See The Actors Names from F<sup>1</sup> printed at the end of this play. The Earl of Kent, who in Q is given entrance in iv iv, is another title of Surrey and, like Blunt in this play, remains mute. Some editors include Kent in Dramatis Personæ and Stage Directions.

# THE SECOND PART OF KING HENRY THE FOURTH

## INDUCTION

WARKWORTH. BEFORE THE EARL OF NORTHUMBERLAND'S CASTLE.

*Enter Rumour, painted full of tongues.*

RUMOUR

Open your ears, for which of you will stop The vent of hearing when loud Rumour speaks? I, from the orient to the drooping west, Making the wind my post-horse, still unfold The acts commencéd on this ball of earth.	5
Upon my tongues continual slanders ride, The which in every language I pronounce, Stuffing the ears of men with false reports. I speak of peace while covert enmity Under the smile of safety wounds the world.	10
And who but Rumour, who but only I, Make fearful musters and prepared defence, Whiles the big year, swol'n with some other grief, Is thought with child by the stern tyrant war, And no such matter? Rumour is a pipe	15
Blown by surmises, jealousies, conjectures, And of so easy and so plain a stop That the blunt monster with uncounted heads, The still-discordant wav'ring multitude, Can play upon it. But what need I thus	20

THE . . . FOURTH] Q *The second part of Henry the fourth*, continuing to his death, and coro-nation of Henry the fifth. INDUCTION] Not in Q. Ff Actus Primus. Scæna Prima. INDUCTION. Editors follow Pope in marking the next Sc. (Enter Lord Bardolph, etc.) as 1 i. WARKWORTH. . . . CASTLE.] Added by Ed. after Capell and Cam. Enter . . . tongues.] From Q. Ff Enter Rumour. Editors follow Q. 6 tongues] From Q. Ff Tongue, Editors tongues 8 men] Q men Ff them Editors men 13 Whiles] From Q. Ff Whilst Cam, Chambers, Cowl, Kittredge, NCE, CNS Whiles Wordsworth, Delius, Craig, Hemingway Whilst grief,] From Q. Ff griefs, or griefts,

My well-known body to anatomize  
 Among my household? Why is Rumour here?  
 I run before King Harry's victory,  
 Who in a bloody field by Shrewsbury  
 Hath beaten down young Hotspur and his troops, 25  
 Quenching the flame of bold rebellion  
 Even with the rebels' blood. But what mean I  
 To speak so true at first? My office is  
 To noise abroad that Harry Monmouth fell  
 Under the wrath of noble Hotspur's sword, 30  
 And that the King before the Douglas' rage  
 Stooped his anointed head as low as death.  
 This have I rumoured through the peasant towns  
 Between that royal field of Shrewsbury  
 And this worm-eaten hold of ragged stone, 35  
 Where Hotspur's father, old Northumberland,  
 Lies crafty-sick. The posts come tiring on,  
 And not a man of them brings other news  
 Than they have learned of me. From Rumour's tongues  
 They bring smooth comforts false, worse than true wrongs. *Exit.* 40

## ACT I

SCENE I. WARKWORTH. BEFORE THE EARL OF NORTHUMBERLAND'S CASTLE.

*Enter the Lord Bardolph.*

LORD BARDOLPH

Who keeps the gate here, ho?

*Enter Porter above.*

Where is the Earl?

21 anatomize] Q *anothomize* F<sup>1-3</sup> *Anathomize* F<sup>4</sup> *Anatomize* 25 and] F<sup>1</sup> and  
 33 peasant towns] From Q F<sup>4</sup>. F<sup>1-3</sup> *peasant-Townes*, (F<sup>4</sup> -*Towns*) Dyce, Words-  
 worth *pleasant towns* Others follow Q. 34 that] From Q. Ff *the* Craig,  
 Hemingway *the* 35 hold] From Theobald. Q Ff *hole* or *Hole* Editors follow  
 Theobald, but Hemingway *hole* 36 Where] From Ff. Q *When* Editors, Kellner  
*Where*. 40 smooth . . . false,] From Q. Ff *smooth-Comforts-false*, *Exit*.]  
 Q exit Rumours. ACT I SCENE I.] Not in Q. Ff *Scena Secunda*. Editors  
 follow Pope in reading Scene I. WARKWORTH. . . CASTLE.] Added by Ed.  
 Enter . . . Bardolph.] Q Enter the Lord Bardolfe at one doore. Ff Enter  
 Lord Bardolfe, and the Porter. The speech-prefixes in this Sc. in Q are:  
 Bard., Bar.; Porter; Barle; Trauers; Mour., Meur.; Vmfr.; North. In F<sup>4</sup>: L.  
 Bar., Bar.; Por.; Nor.; North; Tra.; Mor. 1. Enter Porter above.] Not in Q Ff.

PORTER

What shall I say you are?

LORD BARDOLPH

Tell thou the Earl  
That the Lord Bardolph doth attend him here.

PORTER

His lordship is walked forth into the orchard.  
Please it your honour, knock but at the gate,  
And he himself will answer.

5

*Enter Northumberland.*

LORD BARDOLPH

Here comes the Earl.

*Exit Porter.*

NORTHUMBERLAND

What news, Lord Bardolph? Every minute now  
Should be the father of some stratagem.  
The times are wild: contention, like a horse  
Full of high feeding, madly hath broke loose  
And bears down all before him.

10

LORD BARDOLPH

Noble Earl,  
I bring you certain news from Shrewsbury.

NORTHUMBERLAND

Good, and God will!

LORD BARDOLPH

As good as heart can wish.

The King is almost wounded to the death;  
And, in the fortune of my lord your son,  
Prince Harry slain outright; and both the Blunts  
Killed by the hand of Douglas; young Prince John  
And Westmoreland and Stafford fled the field;  
And Harry Monmouth's brawn, the hulk Sir John,  
Is prisoner to your son. O, such a day,  
So fought, so followed and so fairly won,  
Came not till now to dignify the times,  
Since Caesar's fortunes!

15

20

NORTHUMBERLAND

How is this derived?

Saw you the field? Came you from Shrewsbury?

LORD BARDOLPH

I spake with one, my lord, that came from thence,  
A gentleman well bred and of good name,

25

Cam added The Porter opens the gate. Delius, Craig, Cowl, NCE follow Cam. Wordsworth Enter Porter, above. Chambers, Kittredge Enter the Porter Hemingway [Enter the Porter above.] CNS [A Porter appears on the wall above the gate]. 6 Enter Northumberland.] From FF. Q Enter the Earl Northumberland. Exit Porter.] Added by Dyce, followed by Cam, Wordsworth, Craig, Chambers, Cowl, Kittredge, NCE. Omitted in Delius; Hemingway, CNS. 13 God] Q God FF heaven Editors God. 25 lord,] Q lord, FF L.

That freely rendered me these news for true.

NORTHUMBERLAND

Here comes my servant Travers, who I sent  
On Tuesday last to listen after news.

*Enter Travers.*

LORD BARDOLPH

My lord, I over-rode him on the way;  
And he is furnished with no certainties  
More than he haply may retail from me.

30

NORTHUMBERLAND

Now, Travers, what good tidings comes with you?

TRAVERS

My lord, Sir John Umfrevile turned me back  
With joyful tidings; and, being better horsed,  
Outrode me. After him came spurring hard  
A gentleman, almost forspent with speed,  
That stopped by me to breathe his bloodied horse.  
He asked the way to Chester; and of him  
I did demand what news from Shrewsbury.  
He told me that rebellion had bad luck,  
And that young Harry Percy's spur was cold.  
With that, he gave his able horse the head,  
And bending forward struck his armed heels  
Against the panting sides of his poor jade  
Up to the rowel-head, and starting so  
He seemed in running to devour the way,  
Staying no longer question.

35

40

45

NORTHUMBERLAND

Ha! Again:

Said he young Harry Percy's spur was cold?  
Of Hotspur, Coldspur? that rebellion  
Had met ill luck?

50

LORD BARDOLPH My lord, I'll tell you what:

If my young lord your son have not the day,  
Upon mine honour, for a silken point  
I'll give my barony. Never talk of it.

NORTHUMBERLAND

Why should that gentleman that rode by Travers

55

28 who] Q *who* Ff, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, CNS *whom* NCE *who* 33 with] Ff *from* 34 Umfrevile] See i i 161-63. 36 hard] F<sup>1</sup> *head* 41 bad] Q *bad* Ff *ill* Cam, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *bad* Wordsworth, Delius *ill* 44 forward] From Q F<sup>2</sup>, 4. F<sup>1</sup>, <sup>2</sup> *forwards* Editors *forward* armed] From Q. Ff *able* Editors, Kellner follow Q. 54 Never] Pope, Wordsworth *ne'er* 55 should that] From Q. Ff *should the* Cam, Delius, Chambers, Cowl, Kittredge, NCE, CNS *should that* Wordsworth, Craig, Hemingway *should the*

Give then such instances of loss?

LORD BARDOLPH

Who, he?

He was some hilding fellow that had stol'n  
The horse he rode on, and, upon my life,  
Spoke at a venture. Look, here comes more news.

*Enter Morton.*

NORTHUMBERLAND

Yea, this man's brow, like to a title-leaf, 60  
Foretells the nature of a tragic volume.  
So looks the strond whereon the imperious flood  
Hath left a witnessed usurpation.  
Say, Morton, didst thou come from Shrewsbury?

MORTON

I ran from Shrewsbury, my noble lord; 65  
Where hateful death put on his ugliest mask  
To fright our party.

NORTHUMBERLAND How doth my son and brother?

Thou tremblest; and the whiteness in thy cheek  
Is apter than thy tongue to tell thy errand.  
Even such a man, so faint, so spiritless, 70  
So dull, so dead in look, so woe-begone,  
Drew Priam's curtain in the dead of night,  
And would have told him half his Troy was burnt;  
But Priam found the fire ere he his tongue,  
And I my Percy's death ere thou report'st it. 75  
This thou wouldst say, 'Your son did thus and thus;  
Your brother thus; so fought the noble Douglas.'  
Stopping my greedy ear with their bold deeds:  
But in the end, to stop my ear indeed,  
Thou hast a sigh to blow away this praise, 80  
Ending with 'Brother, son, and all are dead.'

MORTON

Douglas is living, and your brother, yet;  
But, for my lord your son,—

NORTHUMBERLAND

Why, he is dead.

See what a ready tongue suspicion hath!  
He that but fears the thing he would not know 85  
Hath by instinct knowledge from others' eyes

59 Spoke] Q *Spoke* F<sup>1</sup> *Speake* F<sup>2-4</sup> *Spake* Editors follow Q. a venture.]  
Q a venter. Ff *adventure*. Editors *a venture*. 62 strond] From Q Ff. Deryng  
MS. Maine Dyce, Wordsworth, NCE *strand* whereon] From Q. Ff *when*  
Editors *whereon* 79 my] From Q F<sup>1</sup>. 4. F<sup>2</sup>. 3 *mine* Delius, Craig, Chambers,  
Hemingway, CNS *mine* Others *my* 83 son,—] Q *sonne*: Ff *Sonne*. or *Son*.  
Rowe added dash, generally adopted. CNS *son* . . .

That what he feared is chanced. Yet speak, Morton:  
 Tell thou an earl his divination lies,  
 And I will take it as a sweet disgrace,  
 And make thee rich for doing me such wrong.

90

MORTON

You are too great to be by me gainsaid.  
 Your spirit is too true, your fears too certain.

NORTHUMBERLAND

Yet, for all this, say not that Percy's dead.  
 I see a strange confession in thine eye.  
 Thou shak'st thy head, and hold'st it fear or sin  
 To speak a truth. If he be slain, say so.  
 The tongue offends not that reports his death;  
 And he doth sin that doth belie the dead,  
 Not he which says the dead is not alive.  
 Yet the first bringer of unwelcome news  
 Hath but a losing office, and his tongue  
 Sounds ever after as a sullen bell,  
 Remembered tolling a departing friend.

95

100

LORD BARDOLPH

I cannot think, my lord, your son is dead.

MORTON

I am sorry I should force you to believe  
 That which I would to God I had not seen;  
 But these mine eyes saw him in bloody state,  
 Rend'ring faint quittance, wearied and outbreathed,  
 To Harry Monmouth; whose swift wrath beat down  
 The never-daunted Percy to the earth,  
 From whence with life he never more sprung up.  
 In few, his death, whose spirit lent a fire  
 Even to the dullest peasant in his camp,  
 Being bruited once, took fire and heat away  
 From the best-tempered courage in his troops:  
 For from his metal was his party steeled;  
 Which once in him abated, all the rest  
 Turned on themselves, like dull and heavy lead:  
 And as the thing that's heavy in itself,  
 Upon enforcement flies with greatest speed,  
 So did our men, heavy in Hotspur's loss,

105

110

115

120

88 an] Q an Ff thy Cam, Chambers, Cowl, Kittredge, NCE, CNS an Wordsworth, Delius, Craig, Hemingway thy 96 say so.] Omitted in Q. Ff say so: Editors follow F. 103 tolling] From Q. Ff knolling Cam, Chambers, Cowl, Kittredge, NCE, CNS tolling Wordsworth, Delius, Craig, Hemingway knolling 105 I am] Pope, Wordsworth I'm 106 God] Q God Ff heaven, Delius heaven 109 Harry] Q Harry Ff Henrie Ff Henry Editors Henry

Lend to this weight such lightness with their fear  
 That arrows fled not swifter toward their aim  
 Than did our soldiers, aiming at their safety,  
 Fly from the field. Then was that noble Worcester 125  
 So soon ta'en prisoner; and that furious Scot,  
 The bloody Douglas, whose well-labouring sword  
 Had three times slain th' appearance of the King,  
 'Gan vail his stomach and did grace the shame  
 Of those that turned their backs, and in his flight, 130  
 Stumbling in fear, was took. The sum of all  
 Is that the King hath won, and hath sent out  
 A speedy power to encounter you, my lord,  
 Under the conduct of young Lancaster  
 And Westmoreland. This is the news at full. 135

## NORTHUMBERLAND

For this I shall have time enough to mourn.  
 In poison there is physic; and these news,  
 Having been well, that would have made me sick,  
 Being sick, have in some measure made me well.  
 And as the wretch, whose fever-weakened joints, 140  
 Like strengthless hinges, buckle under life,  
 Impatient of his fit, breaks like a fire  
 Out of his keeper's arms, even so my limbs,  
 Weakened with grief, being now enraged with grief,  
 Are thrice themselves. Hence, therefore, thou nice crutch! 145  
 A scaly gauntlet now with joints of steel  
 Must glove this hand: and hence, thou sickly quoil!  
 Thou art a guard too wanton for the head  
 Which princes, fleshed with conquest, aim to hit.  
 Now bind my brows with iron; and approach 150  
 The ragged'st hour that time and spite dare bring  
 To frown upon th' enraged Northumberland!  
 Let heaven kiss earth! Now let not Nature's hand  
 Keep the wild flood confined! Let order die!  
 And let this world no longer be a stage 155  
 To feed contention in a ling'ring act;

123 fled] Dyce, Wordsworth *fly* 126 So] Q *So* Ff *Too* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *Too* Kellner *So* 137 these] From Q. Ff *this* Editors *these* 138 Having . . . have] From Q Ff. Pope *That would, had I been well, have* Wordsworth *That would, having been well, have* Others follow Q F. 141 life.] From Q Ff. Vaughan proposed *him* or *use* Kellner remarks that Vaughan's *him* "is highly probable, bearing in mind that *life* . . . was still spelled (and pronounced) *live*, i.e., *live*." Editors *life*, 147 quoil] Q *coiffe*, Ff *Quoife*, Cam, Wordsworth, Delius, Craig, Hemingway, Cowl, NCE *quoil* Chambers, Kittredge, CNS *coif* 155 this] Q *this* Ff *the* Editors *this*



But let one spirit of the first-born Cain  
 Reign in all bosoms, that, each heart being set  
 On bloody courses, the rude scene may end,  
 And darkness be the burier of the dead! 160

LORD BARDOLPH

This strained passion doth you wrong, my lord.  
 Sweet Earl, divorce not wisdom from your honour.

MORTON

The lives of all your loving complices  
 Lean on your health; the which, if you give o'er  
 To stormy passion, must perforce decay. 165  
 You cast th' event of war, my noble lord,  
 And summed the account of chance, before you said  
 'Let us make head.' It was your presumise,  
 That, in the dole of blows, your son might drop.  
 You knew he walked o'er perils on an edge, 170  
 More likely to fall in than to get o'er.  
 You were advised his flesh was capable  
 Of wounds and scars, and that his forward spirit  
 Would lift him where most trade of danger ranged.  
 Yet did you say 'Go forth:' and none of this, 175  
 Though strongly apprehended, could restrain  
 The stiff-borne action. What hath then befall'n,  
 Or what hath this bold enterprise brought forth  
 More than that being which was like to be?

161-163 LORD BARDOLPH . . . complices] Line 161 is assigned in Q to Vmfr. (i.e., Umfreville) and is omitted in Ff. Both Q and F assign 162 to Lord Bardolph and begin Morton's speech in l. 163. The Sir John Umfreville referred to in i i 34 is unknown; but Holinshed, 152, refers to lord Robert Unfreuill as associated with John of Lancaster at Gaultree Forest (the scene of our iv i-iii); but this Robert was evidently a King's man. From i i 34 we may gather that Sir John (possibly an error for Robert) was on the rebel side; and Howe's Stowe, 338, records his exploits against the Scots. French and Thomson: SC, record that the Umfrevilles were related to the Percies by marriage. In New Sh. Socy. Trans., 1877-79, pp. 347-53, P. A. Daniel supposed that in this Sc. Shakespeare re-allocated the speeches of Umfreville to Lord Bardolph, but that the change was not consistently carried out, with the result that Vmfr. was left as a prefix in Q in i i 161; and Lord Bardolph is left as though ignorant in i iii 81 of what he heard Morton tell in i i 134. As nothing could be made of the Vmfr. prefix, F omitted the line. Daniel ascribed l. 161 to Lord Bardolph and 162 f. to Morton; and Dover Wilson agrees and follows him in CNS. Capell allotted l. 161 to Travers, 162 to L. Bardolph and 163 f. to Morton, and Cam and other editors follow him. 164 Lean on] Q *Leane on* (turned n). Ff *Leane-on* or *Lean on* Editors, Kellner *Lean on* your] Q *you* Ff *your* 166-179 You . . . be?] Omitted in Q. Editors admit. 178 brought] From F<sup>2</sup>-4. F<sup>2</sup> *bring*

## LORD BARDOLPH

We all that are engag'd to this loss 180  
 Knew that we ventured on such dangerous seas  
 That if we wrought out life 'twas ten to one;  
 And yet we ventured for the gain proposed,  
 Choked the respect of likely peril feared;  
 And since we are o'erset, venture again. 185  
 Come, we will all put forth, body and goods.

## MORTON

'Tis more than time. And, my most noble lord,  
 I hear for certain, and dare speak the truth,  
 The gentle Archbishop of York is up  
 With well-appointed pow'rs. He is a man 190  
 Who with a double surety binds his followers.  
 My lord your son had only but the corpse,  
 But shadows and the shows of men, to fight;  
 For that same word, rebellion, did divide  
 The action of their bodies from their souls; 195  
 And they did fight with queasiness, constrained,  
 As men drink potions, that their weapons only  
 Seemed on our side; but, for their spirits and souls,  
 This word, rebellion, it had froze them up,  
 As fish are in a pond. But now the Bishop 200  
 Turns insurrection to religion.  
 Supposed sincere and holy in his thoughts,  
 He's followed both with body and with mind;  
 And doth enlarge his rising with the blood  
 Of fair King Richard, scraped from Pomfret stones; 205  
 Derives from heaven his quarrel and his cause;  
 Tells them he doth bestride a bleeding land,  
 Gasping for life under great Bolingbroke;  
 And more and less do flock to follow him.

## NORTHUMBERLAND

I knew of this before; but, to speak truth, 210  
 This present grief had wiped it from my mind.  
 Go in with me; and counsel every man

182 'twas] Q *twas* Ff *was* Editors 'twas 183 ventured . . . proposed,] Q *ventur'd* . . . *propose*, Ff *ventur'd* . . . *propos'd*, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE follow Capell *ventur'd*, . . . *propos'd* or *ventured*, . . . *proposed* CNS *ventured* . . . *proposed*, 186 forth,] Q *forth* Ff *forth*; Cam and others *forth*, CNS *forth* 188 dare] Q *dare* Ff *do* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, NCE *do* Kittredge, CNS *dare* 189-209 The . . . him.] Omitted in Q. Admitted by Editors. 192 corpse,] F<sup>1</sup>, <sup>2</sup> *Corpes*, F<sup>3</sup>, <sup>4</sup> *Corps*, Dyce, Wordsworth, Craig *corpse*, Delius *corse*, Cam, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *corpse*,

The aptest way for safety and revenge.  
 Get posts and letters, and make friends with speed:  
 Never so few, and never yet more need.

*Exeunt.* 215

SCENE II. LONDON. A STREET.

*Enter Falstaff, with his Page bearing his sword and buckler.*

FALSTAFF Sirrah, you giant, what says the doctor to my water?

PAGE He said, sir, the water itself was a good healthy water; but, for the party that owed it, he might have more diseases than he knew for.

FALSTAFF Men of all sorts take a pride to gird at me. The brain of this foolish-compounded clay, man, is not able to invent anything that intends to laughter, more than I invent or is invented on me. I am not only witty in myself, but the cause that wit is in other men. I do here walk before thee like a sow that hath overwhelmed all her litter but one. If the Prince put thee into my service for any other reason than to set me off, why then I have no judgement. Thou whoreson mandrake, thou art fitter to be worn in my cap than to wait at my heels. I was never manned with an agate till now; but I will inset you neither in gold nor silver, but in vile apparel, and send you back again to your master, for a jewel,—the juvenal, the Prince your master, whose chin is not yet fledged. I will sooner have a beard grow in the palm of my hand than he shall get one off his cheek; and

215 and] Q and Ff nor Delius nor Others and SCENE II.] Not in Q. Ff Scena Tertia. LONDON. A STREET.] Added by Cam after Pope. *Enter . . . buckler.*] Q Enter sir Iohn alone, with . . . buckler. Ff Enter Falstaffe, and Page. In this Sc. the speech-prefixes in Q are: Iohn, sir Iohn, Falst., Old.; Page, Boy; Iustice, Iust., Lo., Lord; Seru. In F<sup>1</sup>: Fal.; Pag., Page; Ch. Iust., Iust., Ju.; Ser. 1 doctor] Ff *Doct.* water?] Wordsworth question? 2, 3 the . . . owed] Wordsworth the question was well enough, but for the party that asked 3 moe] Q moe Ff more Cam, Hemingway, Cowl, Kittredge, NCE, CNS moe Wordsworth, Delius, Craig, Chambers more 6 foolish- . . . man,] Q Ff foolish compounded clay-man CNS foolish-compounded clay-man 7 intends] From Q. Ff tends Cam, Kittredge, NCE, CNS intends Wordsworth, Delius, Craig, etc. tends 10 overwhelmed] Ff o'rewhelm'd Chambers follows F. 12 whoreson] Q horeson Ff horsan Wordsworth pitiful 14 agate] From Johnson. Q Ff agot inset] Q in-set F<sup>1</sup> sette. F<sup>2-4</sup> set Cam, Chambers, Cowl, Kittredge, NCE, CNS inset Wordsworth, Delius, Craig, Hemingway set 16 jewel,—the] Q iewell, the Ff Iewell. The Cam, Wordsworth, Cowl, NCE jewel,—the Delius, Craig, Hemingway jewel; the Chambers, Kittredge, CNS jewel—the 17 fledged.] Q fledge, Ff fledg'd, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, NCE fledg'd. or fledged. Cowl, Kittredge, CNS fledged. NED gives early uses of fledged. 18 off] Q off Ff on Cam, Words-

yet he will not stick to say his face is a face-royal. God may finish it when he will, 'tis not a hair amiss yet. He may keep it still at a face-royal, for a barber shall never earn sixpence out of it; and yet he'll be crowing as if he had writ man ever since his father was a bachelor. He may keep his own grace, but he's almost out of mine, I can assure him. What said Master Dommelton about the satin for my short cloak and my slops? 20

PAGE He said, sir, you should procure him better assurance than Bardolph. He would not take his band and yours: he liked not the security. 25

FALSTAFF Let him be damned, like the glutton! Pray God his tongue be hotter! A whoreson Achitophel! a rascally yea-for-sooth knave! to bear a gentleman in hand, and then stand upon security! The whoreson smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles; and if a man is through with them in honest taking up, then they must stand upon security. I had as lief they would put ratsbane in my mouth as offer to stop it with security. I looked a should have sent me two and twenty yards of satin, as I am a true knight, and he sends me security. Well, he may sleep in security, for he hath the horn of abundance, and the lightness of his wife shines through it: and yet cannot he see, though he have his own 30  
lanthorn to light him. Where's Bardolph? 35

PAGE He's gone into Smithfield to buy your worship a horse.

FALSTAFF I bought him in Paul's, and he'll buy me a horse in

worth, Delius, Craig, Hemingway, Cowl on Chambers, Kittredge, NCE, CNS off and] Q & Omitted in Ff. Editors and 19 God] Q God Ff Heauen 20 'tis] Q tis Ff it is Delius, Craig, Hemingway it is Others 'tis 21 at] Q F<sup>1</sup> at F<sup>2-4</sup> as Wordsworth, Delius, Craig, Hemingway as Others at 22 he'll] Q heele Ff he will Delius, Craig he will Others he'll 23 he's] Q hees Ff he is Delius, Craig, Hemingway he is Others he's 24, 25 Master Dommelton] From Q. Ff M. Dombledon, Steevens, Malone, Cowl Master Dumbleton Cam, Wordsworth, Delius, Craig, Chambers, Hemingway Master Dombledon Kittredge, NCE, CNS follow Q. 25 my slops?] Ff omit my Editors my slops? 27 band] Q band Ff Bond Wordsworth, Delius, Craig, Hemingway bond Others band 29, 30 Let . . . Achitophel!] Omitted in Wordsworth. 29 Pray God] From Q. Ff may Craig may Others follow Q. 30 rascally] Q rascall: Most eds. rascally 32 whoreson] Wordsworth misbegotten smooth-pates] From Ff. Q smoothy-pates Editors follow F. 34 through] Pope, Wordsworth, Delius, Craig thorough 35 lief] From Ff. Q hue Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, NCE, CNS lief Cowl lieve Kittredge live 36 a] Q a Ff hee or he Cam, Craig, Chambers, Hemingway, Cowl, CNS a Wordsworth, Kittredge, NCE a Delius he 38-45 Well, . . . wived:] Omitted by Wordsworth. 41 Where's Bardolph?] After through it: in l. 40 in Q. 42 into] Q in Ff into. Editors into

Smithfield. And I could get me but a wife in the stews, I were  
manned, horsed, and wived.

45

*Enter the Lord Chief Justice and Servant.*

PAGE Sir, here comes the nobleman that committed the  
Prince for striking him about Bardolph.

FALSTAFF Wait close: I will not see him.

CHIEF JUSTICE What's he that goes there?

SERVANT Falstaff, and 't please your lordship.

50

CHIEF JUSTICE He that was in question for the robb'ry?

SERVANT He, my lord. But he hath since done good service  
at Shrewsbury; and, as I hear, is now going with some charge  
to the Lord John of Lancaster.

CHIEF JUSTICE What, to York? Call him back again.

55

SERVANT Sir John Falstaff!

FALSTAFF Boy, tell him I am deaf.

PAGE You must speak louder: my master is deaf.

CHIEF JUSTICE I am sure he is, to the hearing of anything good.  
Go, pluck him by the elbow: I must speak with him.

60

SERVANT Sir John!

FALSTAFF What! a young knave, and begging! Is there not  
wars? Is there not employment? Doth not the King lack  
subjects? Do not the rebels need soldiers? Though it be a shame  
to be on any side but one, it is worse shame to beg than to be  
on the worst side, were it worse than the name of rebellion can  
tell how to make it.

65

SERVANT You mistake me, sir.

FALSTAFF Why, sir, did I say you were an honest man?  
Setting my knighthood and my soldiership aside, I had lied in  
my throat, if I had said so.

70

SERVANT I pray you, sir, then set your knighthood and  
your soldiership aside; and give me leave to tell you, you lie in  
your throat, if you say I am any other than an honest man.

FALSTAFF I give thee leave to tell me so! I lay aside that  
which grows to me! If thou get'st any leave of me, hang me.  
If thou tak'st leave, thou wert better be hanged. You hunt  
counter. Hence! Avaunt!

75

SERVANT Sir, my lord would speak with you.

44 And] Ff If but] Omitted in Ff. 45 Enter . . . Servant.] Q Enter Lord chiefe  
Iustice. Ff Enter Chiefe Iustice, and Seruant. 62 begging!] From Q. Ff beg?  
Delius, Craig, Hemingway beg! Others begging! Is] Rowe Are Modern  
editors Is 63 King] From Q F<sup>4</sup>. F<sup>1-3</sup> K. 64 need] Q need Ff want Delius,  
Craig, Hemingway want Others need 77, 78 hunt counter.] From Q. Ff  
Hunt-counter, (=pursue game in the opposite direction).

- CHIEF JUSTICE Sir John Falstaff, a word with you. 80
- FALSTAFF My good lord! God give your lordship good time of day. I am glad to see your lordship abroad. I heard say your lordship was sick. I hope your lordship goes abroad by advice. Your lordship, though not clean past your youth, hath yet some smack of age in you, some relish of the saltiness of time in you; 85 and I most humbly beseech your lordship to have a reverend care of your health.
- CHIEF JUSTICE Sir John, I sent for you before your expedition to Shrewsbury.
- FALSTAFF And 't please your lordship, I hear his Majesty is returned with some discomfort from Wales. 90
- CHIEF JUSTICE I talk not of his Majesty. You would not come when I sent for you.
- FALSTAFF And I hear, moreover, his Highness is fall'n into this same whoreson apoplexy. 95
- CHIEF JUSTICE Well, God mend him! I pray you, let me speak with you.
- FALSTAFF This apoplexy, as I take it, is a kind of lethargy, and 't please your lordship; a-kind of sleeping in the blood, a whoreson tingling. 100
- CHIEF JUSTICE What tell you me of it? Be it as it is.
- FALSTAFF It hath it original from much grief, from study and perturbation of the brain. I have read the cause of his effects in Galen. It is a kind of deafness.
- CHIEF JUSTICE I think you are fall'n into the disease, for you 105 hear not what I say to you.
- FALSTAFF Very well, my lord, very well. Rather, and 't please you, it is the disease of not list'ning, the malady of not marking, that I am troubled withal.
- CHIEF JUSTICE To punish you by the heels would amend the 110

81 God] From Q. Omitted in Ff. Editors *God* 82 of] Q of Ff of the Editors of 84, 85 hath . . . age] Q *have . . . an ague* Ff *hath . . . age* Editors follow F. 85 time in you:] From Q. Ff *Time*, Cam, Wordsworth, Delius, Craig, Hemingway, Cowl, Kittredge, CNS *time*; Chambers, NCE *time in you*; 88 for you] From Q F<sup>a</sup>.<sup>2</sup>. F<sup>1</sup> *you* F<sup>a</sup> *for your* Editors *for you* 90 And 't] Q *And* Ff *If it* 95 whoreson] Wordsworth *villanous* 96 God] Q *God* Ff *heauen* pray you] Ff *pray* Editors *pray you* 98 as . . . it, is] Q *as I take it? is* Ff *is (as I take it)* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl follow F, *is, as I take it*, Kittredge, NCE, CNS follow Q. 99 and 't . . . lordship:] From Q. Omitted in Ff. Editors follow Q. (mostly spelling *an't*.) kind of sleeping in] From Q. Ff *sleeping of* Eds. follow Q. 100 Whoreson] Wordsworth *disorderly* 102 it] Q F<sup>1</sup>.<sup>2</sup> *it* F<sup>a</sup>.<sup>4</sup> *its* Cam, Hemingway, Cowl, Kittredge, NCE, CNS *it* Wordsworth, Delius, Craig, Chambers *its* 107 FALSTAFF] Q *Old*. Ff *Fal.* and 't] From Q. Ff *an't*

attention of your ears, and I care not if I do become your physician.

FALSTAFF I am as poor as Job, my lord, but not so patient. Your lordship may minister the potion of imprisonment to me in respect of poverty, but how I should be your patient to follow your prescriptions, the wise may make some dram of a scruple, or indeed a scruple itself. 115

CHIEF JUSTICE I sent for you, when there were matters against you for your life, to come speak with me.

FALSTAFF As I was then advised by my learned counsel in the laws of this land-service, I did not come. 120

CHIEF JUSTICE Well, the truth is, Sir John, you live in great infamy.

FALSTAFF He that buckles himself in my belt cannot live in less. 125

CHIEF JUSTICE Your means are very slender, and your waste is great.

FALSTAFF I would it were otherwise: I would my means were greater, and my waist slenderer.

CHIEF JUSTICE You have misled the youthful Prince. 130

FALSTAFF The young Prince hath misled me. I am the fellow with the great belly, and he my dog.

CHIEF JUSTICE Well, I am loath to gall a new-healed wound. Your day's service at Shrewsbury hath a little gilded over your night's exploit on Gadshill. You may thank th' unquiet time for your quiet o'er-posting that action. 135

FALSTAFF My lord?

CHIEF JUSTICE But since all is well, keep it so. Wake not a sleeping wolf.

FALSTAFF To wake a wolf is as bad as smell a fox. 140

CHIEF JUSTICE What! you are as a candle, the better part burnt out.

FALSTAFF A wassail candle, my lord, all tallow. If I did say of wax, my growth would approve the truth.

CHIEF JUSTICE There is not a white hair in your face but should have his effect of gravity. 145

111 do become] From Q. Ff be Editors follow Q. 124 himself] From Q. Ff, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl him Kittredge, NCE, CNS himself. 126 are] Q are Ff is Editors are is] Ff omit. 129 slenderer.] From Ff. Q slender. Editors slenderer. Kellner remarks: "This reading of Qq is quite possible, the comparative ending *-er* often being merged in a preceding *er*." 140 bad as] Q bad as Ff bad as to Cam, Wordsworth, Delius, Craig, Hemingway, Cowl, as to Chambers, Kittredge, NCE, CNS bad as. 145 in] Q in Ff on Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, CNS on NCE in

FALSTAFF His effect of gravy, gravy, gravy.

CHIEF JUSTICE You follow the young Prince up and down, like his ill angel.

FALSTAFF Not so, my lord: your ill angel is light, but I hope 150  
 he that looks upon me will take me without weighing. And yet, in some respects, I grant, I cannot go. I cannot tell. Virtue is of so little regard in these costermongers' times that true valour is turned bear-herd: pregnancy is made a tapster, and his quick wit wasted in giving reckonings. All the other gifts 155  
 appertinent to man, as the malice of this age shapes them, are not worth a gooseberry. You that are old consider not the capacities of us that are young. You do measure the heat of our livers with the bitterness of your galls; and we that are in the vaward of our youth, I must confess, are wags too. 160

CHIEF JUSTICE Do you set down your name in the scroll of youth, that are written down old with all the characters of age? Have you not a moist eye, a dry hand, a yellow cheek, a white beard, a decreasing leg, an increasing belly? Is not your voice broken, your wind short, your chin double, your wit single, and every 165  
 part about you blasted with antiquity? And will you yet call yourself young? Fie, fie, fie, Sir John!

FALSTAFF My lord, I was born about three of the clock in the afternoon, with a white head and something a round belly. For my voice, I have lost it with halloing and singing of anthems. 170  
 To approve my youth further, I will not. The truth is, I am only old in judgement and understanding; and he that will caper with me for a thousand marks, let him lend me the money, and have at him. For the box of the ear that the Prince gave you, he gave it like a rude prince, and you took it like a sensible 175  
 lord. I have checked him for it, and the young lion repents: marry, not in ashes and sackcloth, but in new silk and old sack.

149 ill] Q *ill* Ff *euill* Editors *ill* 153 costermongers' times] Q *costar-mongers times* F<sup>1</sup>.<sup>a</sup> *Costormongers*, F<sup>2</sup>.<sup>a</sup> *Costormongers dayes*, (F<sup>4</sup> *days*.) Cam and others *costermonger times*, Kittredge, NCE, CNS *costermongers' times*, (Kittredge *costermonger's*). 154 bear-herd:] Q *Berod*, Ff *Beare-heard*, Kittredge *berod*; CNS *barrord*: 155 his] Q *his* Ff *hath his* Cam, Wordsworth, Delius, Craig, etc., Cowl *hath his* Kittredge, NCE, CNS *his* 156 this] Q *his* Ff *this* Editors *this* them, are] From Ff. Q *the one* Editors *them*, are 158 do] Omitted in Ff, Wordsworth, Delius, Craig, Chambers, Hemingway. 165 your chin double,] From Q. Omitted in Ff. Editors admit. 166 yet] Ff omit. Editors admit. 168, 169 about . . . afternoon,] From Q. Omitted in Ff. Editors admit. 170 halloing] Q F<sup>1</sup>.<sup>a</sup> *halloing*, F<sup>2</sup>.<sup>a</sup> *halloing*, Cam, Cowl *halloing*, Wordsworth, Chambers *halloing*, Delius, Craig, Hemingway *hollaing*, Kittredge *halloaing*, NCE, CNS *halloing* 171 further,] From Q F<sup>1</sup>.<sup>a</sup> F<sup>2</sup>.<sup>a</sup> *farther*, Editors *further*. 174 of the] From Q. F<sup>1</sup>.<sup>a</sup> *of th'* F<sup>2</sup> *oth'* F<sup>4</sup> *o' th'* Delius, Craig, Hemingway *o' the* Others *of the* ear] Q *yeare*



CHIEF JUSTICE Well, God send the Prince a better companion!

FALSTAFF God send the companion a better prince! I cannot  
rid my hands of him. 180

CHIEF JUSTICE Well, the King hath severed you. I hear you are  
going with Lord John of Lancaster against the Archbishop and  
the Earl of Northumberland.

FALSTAFF Yea, I thank your pretty sweet wit for it. But  
look you pray, all you that kiss my lady Peace at home, that 185  
our armies join not in a hot day; for, by the Lord, I take but  
two shirts out with me, and I mean not to sweat extraordinarily.  
If it be a hot day, and I brandish anything but a bottle, I would I  
might never spit white again. There is not a dangerous action  
can peep out his head, but I am thrust upon it. Well, I cannot 190  
last ever. But it was alway yet the trick of our English nation,  
if they have a good thing, to make it too common. If ye will  
needs say I am an old man, you should give me rest. I would to  
God my name were not so terrible to the enemy as it is. I were  
better to be eaten to death with a rust than to be scoured to 195  
nothing with perpetual motion.

CHIEF JUSTICE Well, be honest, be honest; and God bless your  
expedition!

FALSTAFF Will your lordship lend me a thousand pound to  
furnish me forth? 200

CHIEF JUSTICE Not a penny, not a penny. You are too im-  
patient to bear crosses. Fare you well. Commend me to my  
cousin Westmoreland.

*Exeunt Chief Justice and Servant.*

FALSTAFF If I do, fillip me with a three-man beetle. A man  
can no more separate age and covetousness than a can part 205  
young limbs and lechery: but the gout galls the one, and the

---

178, 179 God] Q *God Ff heauen or Heaven* 181 you.] Q *you: Ff you and Prince Harry*, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE follow F. CNS *you: 184 Yea.*] Q *Yea Ff Yes*, Editors follow Q. 186-187 by . . . extraordinarily.] Omitted by Wordsworth. 186 by . . . I] From Q. F<sup>1-3</sup> *if I F<sup>4</sup> I* Editors follow Q. 188 and] Q & Ff *if Wordsworth an Others and a bottle.*] Q *a bottle. Ff my Bottle*, Cam, Chambers, Cowl, Kittredge, NCE, CNS *a bottle*, Wordsworth, Delius, Craig, Hemingway *my bottle*, I would] From Q. Ff *would* Editors *I would* 191-196 But it was . . . motion.] Omitted in Ff. Editors admit. 192 ye] Hanmer, Delius, Craig, Hemingway *you* 197 God] Q *God Ff heauen* 203 *Exeunt . . . Servant.*] Added by Cam after Capell. Omitted in Q F<sup>1</sup>. F<sup>2-4</sup> Exit. 205 a] Q *a Ff he* Cam, Chambers, Hemingway, Cowl, CNS *a'* Wordsworth, Kittredge, NCE *'a* Delius, Craig *he* 206 young . . . lechery:] Wordsworth *youth and revelling*: 206, 207 the . . . pinches] Wordsworth *aching of heads*

pox pinches the other; and so both the degrees prevent my curses. Boy!

PAGE Sir?

FALSTAFF What money is in my purse? 210

PAGE Seven groats and two pence.

FALSTAFF I can get no remedy against this consumption of the purse: borrowing only lingers and lingers it out, but the disease is incurable. Go bear this letter to my Lord of Lancaster, this to the Prince, this to the Earl of Westmoreland, and this to 215  
old Mistress Ursula, whom I have weekly sworn to marry since I perceived the first white hair of my chin. About it. You know where to find me. (*Exit Page.*) A pox of this gout! Or, a gout of this pox! For the one or the other plays the rogue with my great toe. 'Tis no matter if I do halt: I have the wars for my 220  
colour, and my pension shall seem the more reasonable. A good wit will make use of anything. I will turn diseases to commodity.  
*Exit.*

SCENE III. YORK. THE ARCHBISHOP'S PALACE.

*Enter the Archbishop, the Lords Hastings, Mowbray, and Lord Bardolph.*

ARCHBISHOP

Thus have you heard our cause and known our means;  
And, my most noble friends, I pray you all,  
Speak plainly your opinions of our hopes.  
And first, Lord Marshal, what say you to it?

MOWBRAY

I well allow the occasion of our arms; 5  
But gladly would be better satisfied  
How in our means we should advance ourselves  
To look with forehead bold and big enough

---

207 degrees] Vaughan conj., Wordsworth *decrees* 217 of] Q of Ff on Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge on NCE, CNS of 218 (*Exit Page.*) Added by Capell. 218, 219 A . . . the other] Wordsworth *A plague of this gout! it* 219 the other] From Q. Ff *th' other* Editors *the other* 220 'Tis] Q *Tis* Ff *It is* Editors 'Tis 222 *Exit.*] From Capell. Omitted in Q. Ff *Exeunt* SCENE III.] Not in Q. Ff *Scena Quarta. Enter . . . Bardolph.*] Q *Enter th'* Archbishop, Thomas Mowbray (Earle Marshall), the Lord Hastings, Fauconbridge, and Bardolfe. Ff *Enter* Archbishop, Hastings, Mowbray, and Lord Bardolfe. In Q the speech-prefixes in this Sc. are: Bishop, Bish.; Marsh.; Hast.; Bard., Bar. In F<sup>1</sup> Ar., Arch.; Mow.; Hast.; L. Bar. 1 cause] From Q. Ff *causes* known] Q *knowne* F<sup>1</sup> *kno* F<sup>2-4</sup> *know* Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *known* Wordsworth *know* 5 MOWBRAY] Q Marsh. F<sup>1</sup>, 2, 4 Mow. F<sup>2</sup> Mor.

Upon the power and puissance of the King.

HASTINGS

Our present musters grow upon the file 10  
To five and twenty thousand men of choice;  
And our supplies live largely in the hope  
Of great Northumberland, whose bosom burns  
With an incenséd fire of injuries.

LORD BARDOLPH

The question then, Lord Hastings, standeth thus: 15  
Whether our present five and twenty thousand  
May hold up head without Northumberland?

HASTINGS

With him, we may.

LORD BARDOLPH Yea, marry, there's the point.

But if without him we be thought too feeble,  
My judgement is, we should not step too far 20  
Till we had his assistance by the hand;  
For in a theme so bloody-faced as this,  
Conjecture, expectation, and surmise  
Of aids incertain should not be admitted.

ARCHBISHOP

'Tis very true, Lord Bardolph; for indeed 25  
It was young Hotspur's case at Shrewsbury.

LORD BARDOLPH

It was, my lord; who lined himself with hope,  
Eating the air on promise of supply,  
Flatt'ring himself in project of a power 30  
Much smaller than the smallest of his thoughts.  
And so, with great imagination  
Proper to madmen, led his powers to death,  
And, winking, leaped into destruction.

HASTINGS

But, by your leave, it never yet did hurt 35  
To lay down likelihoods and forms of hope.

LORD BARDOLPH

Yes, if this present quality of war,

12 live] Walker conj., Dyce, Wordsworth *lie* 17 Northumberland?] Q *Northumberland*. F<sup>1-3</sup> *Northumberland*: 18 Yea.] Q *Yea* Ff I Rowe, Wordsworth, Delius, Craig, Hemingway *ay*, Cam, Chambers, Cowl, Kittredge, NCE, CNS *Yea*, 21-24 Till . . . admitted.] From Ff. Omitted in Q. Editors admit. 28 on] Ff *on* Q and Cam, Wordsworth, Delius, Craig, Chambers, Kellner, Hemingway, Cowl, Kittredge, CNS *on* NCE and 29 in] Q *in* Ff with Cam, Chambers, Cowl, Kittredge, NCE, CNS *in* Wordsworth, Delius, Craig, Hemingway with 36-55 Yes, . . . else] From Ff. Omitted in Q. 36-38 Yes, . . . Lives] Ff *Yes, if this present quality of warre, Indeed the instant action: a cause on foot, Lives* (Minor spelling differences in F<sup>1-4</sup>.) Cam,

Indeed the instant action. A cause on foot,  
 Lives so in hope, as in an early spring.  
 We see th' appearing buds; which to prove fruit,  
 Hope gives not so much warrant as despair 40  
 That frosts will bite them. When we mean to build,  
 We first survey the plot, then draw the model;  
 And when we see the figure of the house,  
 Then must we rate the cost of the erection;  
 Which if we find outweighs ability, 45  
 What do we then but draw anew the model  
 In fewer offices, or at least desist  
 To build at all? Much more, in this great work,  
 Which is almost to pluck a kingdom down  
 And set another up, should we survey 50  
 The plot of situation and the model,  
 Consent upon a sure foundation,  
 Question surveyors, know our own estate,  
 How able such a work to undergo,  
 To weigh against his opposite; or else 55  
 We fortify in paper and in figures,  
 Using the names of men instead of men,  
 Like one that draws the model of an house  
 Beyond his power to build it; who, half through,  
 Gives o'er and leaves his part-created cost 60  
 A naked subject to the weeping clouds,  
 And waste for churlish winter's tyranny.

HASTINGS

Grant that our hopes, yet likely of fair birth,  
 Should be still-born, and that we now possessed  
 The utmost man of expectation, 65  
 I think we are a body strong enough,  
 Even as we are, to equal with the King.

LORD BARDOLPH

What, is the King but five and twenty thousand?

HASTINGS

To us no more; nay, not so much, Lord Bardolph.  
 For his divisions, as the times do brawl, 70  
 Are in three heads: one power against the French,

Cowl, follow F<sup>2</sup> Wordsworth follows F<sup>2</sup> except for *This instant action—and cause* Delius, Chambers follow F<sup>1</sup> except for *action, a cause* Craig, Hemingway . . . *war,— Indeed the instant action,— a cause* Kittredge *Yes, in this . . . Indeed, the instant action. A cause* NCE . . . *war Needed the instant action. A cause* CNS . . . *war Indeed the instant action . . . A cause* (Many emendations: see Shaaber, 92.) 58 an] Q an Ff a CNS an Others 59 through.] Q thorough 66 a body] From Ff. Q so, body Editors generally follow F, but Kittredge so a body 71 Are] Ff Are Q And Editors, Kellner Are

And one against Glendower; perforce a third  
Must take up us. So is the unfirm King  
In three divided, and his coffers sound  
With hollow poverty and emptiness.

75

ARCHBISHOP

That he should draw his several strengths together  
And come against us in full puissance  
Need not be dreaded.

HASTINGS

If he should do so,  
He leaves his back unarmed, the French and Welsh  
Baying him at the heels. Never fear that.

80

LORD BARDOLPH

Who is it like should lead his forces hither?

HASTINGS

The Duke of Lancaster and Westmoreland;  
Against the Welsh, himself and Harry Monmouth.  
But who is substituted against the French,  
I have no certain notice.

ARCHBISHOP

Let us on,  
And publish the occasion of our arms.  
The commonwealth is sick of their own choice;  
Their over-greedy love hath surfeited.  
An habitation giddy and unsure  
Hath he that buildeth on the vulgar heart.

85

O thou fond many, with what loud applause  
Didst thou beat heaven with blessing Bolingbroke  
Before he was what thou wouldst have him be!  
And being now trimmed in thine own desires,  
Thou, beastly feeder, art so full of him,  
That thou provok'st thyself to cast him up.

90

So, so, thou common dog, didst thou disgorge  
Thy glutton bosom of the royal Richard;  
And now thou wouldst eat thy dead vomit up,  
And howl'st to find it. What trust is in these times?  
They that, when Richard lived, would have him die,  
Are now become enamoured on his grave.  
Thou, that threw'st dust upon his goodly head

95

100

78 be] Ff be Q to be Editors be 78-80 If . . . that.] From Ff. Prose in Q. Editors follow F. 79-80 He leaves . . . Baying] From Ff. Q *French and Welsh he leaves his back vnarm'd, they baying* Cam, Delius, Craig, Chambers, Hemmingway, Cowl, CNS follow F. Wordsworth, Kittredge, NCE *To French and Welsh he leaves his back vnarm'd, They baying* Johnson, Shaaber, Dover Wilson suppose that the Q text arose from a change made by Shakespeare at the time of writing, misinterpreted by the printer. 84 against] From Q. Ff, Editors 'gainst 85-108 ARCHBISHOP . . . worst.] From Ff. Omitted in Q.

When through proud London he came sighing on  
 After th' admired heels of Bolingbroke, 105  
 Criest now 'O earth, yield us that King again,  
 And take thou this!' O thoughts of men accursed!  
 Past and to come seems best; things present, worst.

MOWBRAY

Shall we go draw our numbers, and set on?

HASTINGS

We are time's subjects, and time bids be gone. *Exeunt.* 110

## ACT II

### SCENE I. LONDON. A STREET.

*Enter Hostess of the Tavern, Fang and his Boy with her, and Snare following.*

HOSTESS Master Fang, have you entered the action?

FANG It is entered.

HOSTESS Where's your yeoman? Is't a lusty yeoman? Will a stand to't?

FANG Sirrah, where's Snare? 5

HOSTESS O Lord, ay! good Master Snare.

SNARE Here, here.

FANG Snare, we must arrest Sir John Falstaff.

HOSTESS Yea, good Master Snare. I have entered him and all.

SNARE It may chance cost some of us our lives, for he will stab. 10

HOSTESS Alas the day! Take heed of him. He stabbed me in mine own house, most beastly in good faith. A cares not what mis-

108 Past . . . worst.] Italics in Ff. (F<sup>1</sup> "Past" seems] Pope, Craig, Hemingway seem 109 MOWBRAY] Q Bish. 110 *Exeunt.*] Q ex. Ff omit. ACT II SCENE I.] Ff Actus Secundus. Scæna Prima. LONDON. A STREET.] Added by Cam after Pope and Theobald. *Enter . . . following.*] From Capell. Q Enter Hostesse of the Tauerne, and an Officer or two. Ff Enter Hostesse, with two Officers, Fang, and Snare. The speech-prefixes in Q in this Sc. are: Hostesse, Host.; Phang, Offic.; Snare; Falst., Falstaffe; Boy; Lord, Lo.; Gower, Mess. In F<sup>1</sup>: Hostesse, Host.; Fang; Snare, Sn.; Fal., Falst.; Page; Iust., Ch. Iust., Ch. Iu.; Gow., Mes. 1 Master] From Q. Ff *Mr.* action?] From Q Ff. Dyce, Wordsworth *exion?* 3 Is't] Q *ist* Ff *Is it* Craig *Is it* Others *Is't* a] Q a Ff *he* Cam, Craig, Chambers, Hemingway, Cowl, CNS a' Wordsworth, Kittredge, NCE 'a Delius *he* to't?] Q *too't* Ff *to it?* Editors *to't?* but Chambers *to it?* 6 O Lord, ay! . . . Snare.] Q *O Lord I, . . . Snare* Ff *I, I, good M.* Snare. Wordsworth *O, ay! good Master Snare.* Others follow Q. 9 Yea,] From Q. Ff *I* Editors *Yea,* 10 for] Omitted in Ff. Editors admit. 12 most . . . faith.] Q *most . . . faith,* Ff *and that most beastly:* Cam, Cowl *and that*

chief he does, if his weapon be out. He will foine like any devil.

He will spare neither man, woman, nor child.

FANG If I can close with him, I care not for his thrust. 15

HOSTESS No, nor I neither. I'll be at your elbow.

FANG And I but fist him once, and a come but within my vice,—

HOSTESS I am undone by his going: I warrant you, he's an infinite thing upon my score. Good Master Fang, hold him sure. Good Master Snare, let him not 'scape. A comes continually to 20  
Pie-corner—saving your manhoods—to buy a saddle; and he is indited to dinner to the Lubber's-head in Lumbert Street, to Master Smooth's the silkman. I pray you, since my exion is entered and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long one for a 25  
poor lone woman to bear: and I have borne, and borne, and borne; and have been fubbed off, and fubbed off, and fubbed off, from this day to that day, that it is a shame to be thought on. There is no honesty in such dealing; unless a woman should be made an ass and a beast, to bear every knave's 30  
wrong. Yonder he comes, and that arrant malmsey-nose knave, Bardolph, with him. Do your offices, do your offices! Master Fang and Master Snare, do me, do me, do me your offices.

*Enter Falstaff, Page, and Bardolph.*

*most beastly: in good faith, Wordsworth in good faith, Delius, Craig, Hemingway, NCE and that most beastly. In good faith, Chambers, Kittredge most beastly, in good faith! CNS most beastly in good faith. A] Q a Ff he Cam, Delius, Craig, Cowl he Chambers He Wordsworth, NCE 'a Hemingway a' Kittredge 'A CNS A' 13 does,] Q does, Ff doth, Cam, Cowl, Kittredge, NCE, CNS does, Wordsworth, Delius, Craig doth, 14 child.] Deryng MS. child: help Master Synok: 17 And I] Q And I Ff If I and a] Q and a Ff if he Cam, Craig, Hemingway, Cowl, CNS an a' Wordsworth, NCE an 'a Kittredge An 'a Delius an he Chambers And a vice,—] Q view. Ff Vice. Capell vice;— Kittredge, who reads once! An 'a in l. 17, here reads vice! Others follow Capell, either vice,— or vice— Chambers view! 18 by . . . you, he's] From Q. Ff with . . . he is (omitting you.) Editors follow Q, except Delius with . . . you, . . . he's 19, 20, 23, 32, 33 Master] F<sup>1-2</sup> M. F<sup>1</sup> Mr. 20 A] Q a Ff he Cam, Craig, Chambers, Hemingway, Cowl, CNS A' Wordsworth, Delius, Kittredge, NCE A' continually] From F<sup>1-2</sup>. Q F<sup>1</sup> continually Cam, Wordsworth, Delius, Craig, Kellner, Hemingway, Cowl, Kittredge, NCE, CNS follow F<sup>1</sup>. Chambers continually 21 he is] Capell, Delius, Craig, Hemingway he's 22 indited] F<sup>1-2</sup> invited Lubber's . . . Lumbert] Q Lubbers . . . Lumbert F<sup>1-2</sup> Lubbars . . . Lombard F<sup>1</sup> Lubbars . . . Lombard- (F<sup>1-2</sup> Lombardstreet, in one word). 23 you,] F<sup>1-2</sup> pra' ye, F<sup>1-2</sup> pray ye 25 A hundred] Q F<sup>1</sup> A hundred F<sup>1-2</sup> A 100. one] Theobald Lone (for loan). Other conjectures are Jackson's owe Grant White's ow'n Editors follow Q F one, 27, 28 and fubbed . . . off,] and fubbed off occurs only once in Ff. Delius follows F. Others follow Q. 31 knave,] From Q. Omitted in Ff, Delius. Others follow Q. 33 Enter . . . Bardolph.] Q Enter sir John, and Bardolfe, and the boy. Ff Enter*

- FALSTAFF How now! Whose mare's dead? What's the matter?  
 FANG Sir John, I arrest you at the suit of Mistress Quickly. 35  
 FALSTAFF Away, varlets! Draw, Bardolph: cut me off the villain's  
 head. Throw the quean in the channel.  
 HOSTESS Throw me in the channel! I'll throw thee in the channel.  
 Wilt thou? Wilt thou? Thou bastardly rogue! Murder, murder!  
 Ah, thou honeysuckle villain! Wilt thou kill God's officers and 40  
 the King's? Ah, thou honey-seed rogue! Thou art a honey-seed,  
 a man-queller, and a woman-queller.  
 FALSTAFF Keep them off, Bardolph.  
 FANG A rescue! a rescue!  
 HOSTESS Good people, bring a rescue or two. Thou wo't, wo't 45  
 thou? Thou wo't, wo't ta? Do, do, thou rogue! Do, thou hemp-  
 seed!  
 PAGE Away, you scullion! you rampallian! you fustilarian!  
 I'll tickle your catastrophe.

*Enter Lord Chief Justice, and his men.*

- CHIEF JUSTICE What is the matter? Keep the peace here, ho! 50  
 HOSTESS Good my lord, be good to me. I beseech you,  
 stand to me.  
 CHIEF JUSTICE  
 How now, Sir John! What, are you brawling here?  
 Doth this become your place, your time and business?

Falstaffe and Bardolfe. (after *wrong*. l. 31). Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl, NCE put after l. 33. Delius, Kittredge, CNS put after *wrong* 35 Sir John,] Omitted in Q. Editors admit. Mistress Quickly.] *Q mistress, quickly*. Ff *Mist*. Quickly. 38 in the channel.] From Ff. *Q there*. Rowe, etc., Delius follow Q. 39 bastardy] Anon. conj. in Cam, Wordsworth *dastardly* 40, 41 Ah, . . . Ah.] *Q a . . . a*. Ff *O . . . O* Cam, etc. *Ah, . . . Ah*, Wordsworth *O . . . O* Delius *O, . . . O*, 45 rescue or two.] *Q reskew or two*, Ff. <sup>1</sup> *rescu*. Ff. <sup>2</sup> *rescue*. 45, 46 Thou . . . ta?] *Q thou wot, wot thou, thou wot, wot ta*, Ff *Thou wilt not? thou wilt not?* Cam, Wordsworth, Craig, Hemingway, Cowl, Kittredge, NCE, CNS follow Q, as we do. Delius follows F. Chambers *Thou woo't, woo't thou? Thou woo't, woo't thou?* 48 PAGE] *Q Boy*. Ff Page. Ff Page. Ff. <sup>2</sup> Fal. Cam, Cowl, NCE Page. Wordsworth omits ll. 48, 49. Delius, Craig, Chambers, Hemingway, Kittredge Fal. or Falstaff. CNS Page [pursuing]. The speech is typical of the Elizabethan precocious boy, not Falstaff. fustilarian!] From Q. Ff. <sup>1</sup> *Fustillirian*: Ff. <sup>2</sup> *Fustillirian*: NED glosses as: "(?) comic formation on the word 'fustilugs' = fat, frowzy woman.". 49 tickle] From Q. Ff. <sup>1</sup> *tuck*: Ff. <sup>2</sup> *tuck* Editors *tickle*. *Enter . . . men*.] From Q. Ff *Enter Ch. Iustice*. 50 What is] From Q. Ff *What's* Editors *What is* 53 What, are] *Q Ff what are* (Ff *What*) Cam, Wordsworth, Cowl, CNS *what are* Delius; NCE *what, are* Craig, Hemingway *what! are* Chambers *What! are* Kittredge *What are*:



- You should have been well on your way to York. 55  
Stand from him, fellow. Wherefore hang'st thou upon him?
- HOSTESS O my most worshipful lord, and 't please your  
Grace, I am a poor widow of Eastcheap, and he is arrested at  
my suit.
- CHIEF JUSTICE For what sum? 60
- HOSTESS It is more than for some, my lord: it is for all, all I  
have. He hath eaten me out of house and home: he hath put all  
my substance into that fat belly of his. But I will have some of  
it out again, or I will ride thee o' nights like the mare.
- FALSTAFF I think I am as like to ride the mare, if I have any  
vantage of ground to get up.
- CHIEF JUSTICE How comes this, Sir John? Fie! what man of good  
temper would endure this tempest of exclamation? Are you not  
ashamed to enforce a poor widow to so rough a course to come  
by her own? 70
- FALSTAFF What is the gross sum that I owe thee?
- HOSTESS Marry, if thou wert an honest man, thyself and the  
money too. Thou didst swear to me upon a parcel-gilt goblet,  
sitting in my Dolphin-chamber, at the round table, by a sea-  
coal fire, upon Wednesday in Wheeson week, when the Prince 75  
broke thy head for liking his father to a singing-man of Windsor,  
thou didst swear to me then, as I was washing thy wound, to  
marry me and make me my lady thy wife. Canst thou deny it?  
Did not goodwife Keech, the butcher's wife, come in then and  
call me gossip Quickly? coming in to borrow a mess of vinegar; 80  
telling us she had a good dish of prawns; whereby thou didst  
desire to eat some; whereby I told thee they were ill for a green  
wound? And didst thou not, when she was gone downstairs,  
desire me to be no more so familiarity with such poor people,  
saying that ere long they should call me madam? And didst 85  
thou not kiss me and bid me fetch thee thirty shillings? I put  
thee now to thy book-oath. Deny it, if thou canst.
- FALSTAFF My lord, this is a poor mad soul, and she says up

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56 hang'st thou] From Q. Ff *hang'st* Cam, Wordsworth, Delius, Craig, Hemingway, Cowl, Kittredge, NCE, CNS *hang'st* Chambers *hange'st* 61 for all, all] From F. Q *for all* Cam, Delius, Craig, Cowl, CNS *for all*, all Chambers, Hemingway *for all* Wordsworth *for all*,—all Kittredge *for all*—all 63-66 But . . . up.] Omitted by Wordsworth. 67 Fie!] Omitted in Q. Editors admit. what man] From Q. Ff *what a man* Editors follow Q. 71 What] Deryng MS. *Hostesse: heare me quickly: what* 75 upon] Q *upon* Ff *on* Editors upon Wheeson] From Q. Ff *Whitson* Editors *Wheeson* (Wordsworth *Wheeson*—) 76 liking his father] From Q. Ff *lik'ning him* (F<sup>2</sup>, <sup>4</sup> *likening*). Editors follow Q. 83 thou not,] From Q. Ff *not thou* Editors follow Q. 84 so familiarity] From Q. Ff *familiar* Editors follow Q. 86 thirty shillings?] From Q F<sup>1</sup>, <sup>2</sup> 30.s? 88 mad] Q *made* Ff *mad* Editors *mad*

and down the town that her eldest son is like you. She hath  
been in good case, and the truth is, poverty hath distracted her. 90  
But for these foolish officers, I beseech you I may have redress  
against them.

CHIEF JUSTICE Sir John, Sir John, I am well acquainted with  
your manner of wrenching the true cause the false way. It is not  
a confident brow, nor the throng of words that come with such 95  
more than impudent sauciness from you, can thrust me from a  
level consideration. You have, as it appears to me, practised  
upon the easy-yielding spirit of this woman, and made her serve  
your uses both in purse and in person.

HOSTESS Yea, in truth, my lord. 100

CHIEF JUSTICE Pray thee, peace. Pay her the debt you owe her,  
and unpay the villainy you have done with her: the one you may  
do with sterling money, and the other with current repentance.

FALSTAFF My lord, I will not undergo this sneap without  
reply. You call honourable boldness impudent sauciness. If a 105  
man will make curtsy and say nothing, he is virtuous. No, my  
lord, my humble duty remembered, I will not be your suitor.  
I say to you, I do desire deliverance from these officers, being  
upon hasty employment in the King's affairs.

CHIEF JUSTICE You speak as having power to do wrong: but 110  
answer in th' effect of your reputation, and satisfy the poor  
woman.

FALSTAFF Come hither, hostess.

*Enter Gower.*

CHIEF JUSTICE Now, Master Gower, what news?

GOWER The King, my lord, and Harry Prince of Wales 115  
Are near at hand: the rest the paper tells.

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97-99 You . . . person.] From Q. Ff *I know you ha' practis'd vpon the easie-yeelding spirit of this woman*. Editors follow Q, but Wordsworth omits *and made . . . uses* 100 Yea, in truth,] From Q. Ff *Yes in troth* Cam, Wordsworth, Chambers, Cowl, Kittredge, NCE, CNS follow Q. Delius follows F. Steevens, Craig, Hemingway *Yea, in troth*, 101 Pray thee,] From Q. Ff *Prethee* Cam, Chambers, Cowl, Kittredge, NCE, CNS follow Q. Wordsworth, Craig, Hemingway *Prithee*, Delius *Pr'y thee*, 102 done with her:] From Q. Ff *done her*: Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl, Kittredge *done her*: Delius, NCE, CNS *done with her*: (Some eds. *her*.) 106-108 make . . . my humble . . . I do] From Q. Ff omit *make* and read *your humble* . . . I Editors follow Q but Delius omits *make* and reads *my humble* . . . I do 106 curtsy] Q *curtisie* Ff *curt'sie*, Cam, Cowl *courtesy*, Wordsworth, Delius *court'sy*, Craig, Hemingway, Kittredge, NCE, CNS *curtsy*, Chambers *curtsey* 113 *Enter Gower*.] Q enter a messenger. (after l. 114). Ff Enter M. Gower. 115 Harry] From Q. F<sup>1</sup> Henrie F<sup>2-4</sup> Henry

FALSTAFF As I am a gentleman.

HOSTESS Faith, you said so before.

FALSTAFF As I am a gentleman. Come, no more words of it.

HOSTESS By this heav'nly ground I tread on, I must be 120  
fain to pawn both my plate and the tapestry of my dining-  
chambers.

FALSTAFF Glasses, glasses, is the only drinking. And for thy  
walls, a pretty slight drollery, or the story of the Prodigal,  
or the German hunting in water-work, is worth a thousand of  
these bed-hangers and these fly-bitten tapestries. Let it be ten  
pound, if thou canst. Come, and 'twere not for thy humours,  
there's not a better wench in England. Go, wash thy face, and  
draw the action. Come, thou must not be in this humour with  
me. Dost not know me? Come, come, I know thou wast set 130  
on to this.

HOSTESS Pray thee, Sir John, let it be but twenty nobles. I'  
faith, I am loath to pawn my plate, so God save me, la!

FALSTAFF Let it alone: I'll make other shift. You'll be a fool 135  
still.

HOSTESS Well, you shall have it, though I pawn my gown. I  
hope you'll come to supper. You'll pay me all together?

FALSTAFF Will I live? (*To Bardolph*) Go, with her, with her:  
hook on, hook on!

HOSTESS Will you have Doll Tearsheet meet you at supper? 140

FALSTAFF No more words: let's have her.

*Exeunt Hostess, Bardolph, Officers, and Boy.*

118 Faith,] From Q. Ff *Nay*, Delius, Craig *Nay*, Others follow Q. 119 As  
... gentleman.] Deryng MS. *An this I sweare as I am a gentleman: a knight:  
a souldier: & a Capitaine:* 125 German] Q *Iarman* F<sup>1-3</sup> *Germane* F<sup>4</sup> *German*  
126 bed-hangers] Q *bed hangers*, Ff *Bed-hangings*, Cam, Wordsworth, Delius,  
Craig, Chambers, Hemingway, Cowl follow F. Kittredge, NCE, CNS follow  
Q. tapestries.] Q *tapesirie*, Ff *Tapistries*, Editors follow F. 126, 127 ten  
pound,] Q *x.i* 127 and 'twere] Q *and twere* Ff *if it were* Cam, Wordsworth,  
Cowl, NCE, CNS *an 't were* Steevens, Delius, Craig, Hemingway *an it were*  
Chambers *and 't were* 128 there's] Q *theres* Ff *there is* Delius, Craig *there is*  
Others *there's* 129 the] Q *the* Ff *thy* Cam, Chambers, Hemingway, Cowl,  
Kittredge, NCE, CNS the Wordsworth, Delius, Craig *thy* 130 Dost ... me?  
Come] Omitted in Ff. Admitted by editors. 132; 133 I' faith, I am] From Q.  
F<sup>1</sup> I F<sup>2-4</sup> *I am* so ... la] Q *so God saue me law*. Ff *in good earnest la*.  
Delius follows F. Cam and others *so God save me, la!* 136 though] From Q.  
Ff *although* Editors *though* 137 You'll ... together?] Omitted by Words-  
worth. *all together?* Q *al together*. Ff *altogether?* NCE *altogether?*  
Others *all together?* 138 (*To Bardolph*) Added by Capell. 140, 141 HOSTESS  
... her.] Omitted by Wordsworth. 141 *Exeunt*. . . *Boy.*] From Capell. Q exit  
hostesse and sergeant. (after l. 139). Omitted in Ff.

- CHIEF JUSTICE I have heard better news.  
 FALSTAFF What's the news, my lord?  
 CHIEF JUSTICE Where lay the King to-night?  
 GOWER At Basingstoke, my lord. 145  
 FALSTAFF I hope, my lord, all's well. What is the news, my lord?  
 CHIEF JUSTICE Come all his forces back?  
 GOWER  
 No, fifteen hundred foot, five hundred horse,  
 Are marched up to my Lord of Lancaster, 150  
 Against Northumberland and the Archbishop.  
 FALSTAFF Comes the King back from Wales, my noble lord?  
 CHIEF JUSTICE You shall have letters of me presently.  
 Come, go along with me, good Master Gower.  
 FALSTAFF My lord! 155  
 CHIEF JUSTICE What's the matter?  
 FALSTAFF Master Gower, shall I entreat you with me to dinner?  
 GOWER I must wait upon my good lord here. I thank you, good Sir John. 160  
 CHIEF JUSTICE Sir John, you loiter here too long, being you are to take soldiers up in counties as you go.  
 FALSTAFF Will you sup with me, Master Gower?  
 CHIEF JUSTICE What foolish master taught you these manners, Sir John? 165  
 FALSTAFF Master Gower, if they become me not, he was a fool that taught them me. This is the right fencing grace, my lord: tap for tap, and so part fair.  
 CHIEF JUSTICE Now the Lord lighten thee! Thou art a great fool. *Exeunt.* 170

142 better] From Q. Ff *bitter* Editors *better* 143 lord?] Q *lord?* Ff *good Lord?* Delius, Craig *good lord?* Others *lord?* 144 to-night?] Q *to night?* Ff *last night?* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway *last night?* Cowl, Kittredge, NCE, CNS *to-night?* 145, 149 GOWER] Q Mess. Ff Mes. Editors Gower. 145 Basingstoke.] From Ff. Q *Billingsgate* Editors follow F. *Billingsgate* occurs in *The Famous Victories of Henry the fifth*, sig. A3v. 152 lord?] F<sup>1</sup>. \* L? 159, 160 I . . . John.] Two lines in Ff, ending *heere* . . . John. 161, 162 Sir . . . go.] Three lines in Q, ending *long*, . . . vp . . . go. Prose in Ff. 162 counties] From Q. Ff *Countries* or *Countreys* Editors *counties* 170 *Exeunt.*] From F<sup>1</sup>. Omitted in Q F<sup>2</sup>.

## SCENE II. LONDON. ANOTHER STREET.

*Enter Prince Henry and Poins.*

PRINCE Before God, I am exceeding weary.

POINS Is't come to that? I had thought weariness durst not have attached one of so high blood.

PRINCE Faith, it does me, though it discolours the complexion of my greatness to acknowledge it. Doth it not show vilely in me to desire small beer?

POINS Why, a prince should not be so loosely studied as to remember so weak a composition.

PRINCE Belike then my appetite was not princely got; for, by my troth, I do now remember the poor creature, small beer. But, indeed, these humble considerations make me out of love with my greatness. What a disgrace is it to me to remember thy name! or to know thy face to-morrow! or to take note how many pair of silk stockings thou hast, viz. these, and those that were thy peach-coloured ones! or to bear the inventory of thy shirts,—as, one for superfluity, and another for use! But that the tennis-court-keeper knows better than I, for it is a low ebb of linen with thee when thou keepest not racket there, as thou hast not done a great while, because the rest of the low countries have made a shift to eat up thy holland. And God knows, whether those that bawl out the ruins of thy linen shall inherit his kingdom: but the midwives say the children are not in the fault; whereupon the world increases, and kindreds are mightily strengthened.

SCENE II.] Not in Q. F<sup>1-3</sup> Scena Secunda. F<sup>4</sup> Scena Tertia. LONDON. . . . STREET.] Added by Cam after Pope. *Enter . . . Poins.*] From Rowe. Q *Enter the Prince, Poynes, sir Iohn Russel, with other.* Ff *Enter Prince Henry, Pointz, Bardolfe, and Page.* (F<sup>2</sup>. 4 Poyns,) Editors follow Rowe. In Q the speech-prefixes in this Sc. are: Prince; Poynes, Poynce., Poines, Poyns; Bard., Bar.; Boy. In F<sup>1</sup>: Prin., Prince; Poin., Pointz; Bar., Bard.; Page. 1 Before God.] From Q. Ff *Trust me*, Cam, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *Before God*, Wordsworth *By my troth*, Delius *Trust me*, 2 *Is't*] Q *Is't* Ff *Is't* Delius, Craig *Is't* Others *Is't* 4 Faith, it does] From Q. Ff *Is't* doth Editors follow Q. 9 by my] From Q. Ff in Editors by my 14 viz. these.] From Ff. Q *with these*, Editors follow F. 15 ones!] Q *once*, Ff *ones*: CNS *once*! 16 another] From Q. Ff *one other*, Cam, Cowl, Kittredge, Hemingway, etc. *another* Wordsworth, Delius, Craig *one other* 18 keepest] F<sup>1</sup> *kept'st* 18-24 as . . . strengthened.] Omitted by Wordsworth. 19 of the] Q *of the* Ff *of thy* Cam, Delius, Craig, Chambers, Hemingway, etc. *of thy* NCE *of the* 20 made . . . to] Q omits. Editors admit. 20-24 And . . . strengthened.] From Q. Omitted in Ff, Rowe, Johnson, etc., Wordsworth. 21 bawl out] Q *bal out*

POINS How ill it follows, after you have laboured so hard, you  
should talk so idly! Tell me, how many good young princes  
would do so, their fathers being so sick as yours at this time is? 25

PRINCE Shall I tell thee one thing, Poins?

POINS Yes, faith, and let it be an excellent good thing.

PRINCE It shall serve among wits of no higher breeding than thine. 30

POINS Go to: I stand the push of your one thing that you will  
tell.

PRINCE Marry, I tell thee, it is not meet that I should be sad now  
my father is sick; albeit I could tell to thee, as to one it pleases  
me, for fault of a better, to call my friend, I could be sad, and 35  
sad indeed too.

POINS Very hardly upon such a subject.

PRINCE By this hand, thou thinkest me as far in the devil's book  
as thou and Falstaff for obduracy and persistency. Let the end  
try the man. But I tell thee, my heart bleeds inwardly that my 40  
father is so sick; and keeping such vile company as thou art  
hath in reason taken from me all ostentation of sorrow.

POINS The reason?

PRINCE What wouldst thou think of me, if I should weep?

POINS I would think thee a most princely hypocrite. 45

PRINCE It would be every man's thought; and thou art a blessed  
fellow to think as every man thinks. Never a man's thought in  
the world keeps the roadway better than thine. Every man  
would think me an hypocrite indeed. And what accites your  
most worshipful thought to think so? 50

POINS Why, because you have been so lewd and so much  
engrafted to Falstaff.

PRINCE And to thee.

POINS By this light, I am well spoke on: I can hear it with mine  
own ears. The worst that they can say of me is that I am a 55  
second brother, and that I am a proper fellow of my hands;  
and those two things, I confess, I cannot help. By the mass,  
here comes Bardolph.

*Enter Bardolph and Page.*

26 idly!] Q *ydlly* Ff *idley?* NCE *idely!* Others *idly!* 27 being] Q *being*  
Ff *lying* Editors *being* at this time] Omitted in Ff. Editors admit. 29 faith,]  
From Q. Omitted in Ff. Editors admit. 31, 32 POINS . . . tell.] Omitted by  
Wordsworth. 31 you will] From Q. F<sup>1</sup>.<sup>a</sup> *you'l* F<sup>2</sup>.<sup>a</sup> *you'll* Editors *you will*  
33 Marry,] Q *Mary* Ff *Why*, Editors *Marry*, 38 By this hand,] From Q.  
Omitted in Ff. Editors *By this hand*, 54 By this light,] From Q. Ff *Nay*,  
Editors follow Q. on:] Q *on*, Ff *of*, Delius *of*; Others *on*; or *on*. 57 By  
the mass,] From Q. Ff *Looke, looke*, Wordsworth *Look*, Others follow Q.  
58 Enter . . . Page.] Q Enter Bardolfe and boy. Ff Enter Bardolfe. (after l. 61).

PRINCE And the boy that I gave Falstaff: a had him from me  
Christian; and look, if the fat villain have not transformed him 60  
ape.

BARDOLPH God save your Grace!

PRINCE And yours, most noble Bardolph!

POINS Come, you virtuous ass, you bashful fool, must you  
be blushing? Wherefore blush you now? What a maidenly 65  
man-at-arms are you become! Is't such a matter to get a  
pottle-pot's maidenhead?

PAGE A calls me e'en now, my lord, through a red lattice,  
and I could discern no part of his face from the window. At  
last I spied his eyes, and methought he had made two holes 70  
in the ale-wife's new petticoat and so peeped through.

PRINCE Has not the boy profited?

BARDOLPH Away, you whoreson upright rabbit, away!

PAGE Away, you rascally Althæa's dream, away!

PRINCE Instruct us, boy: what dream, boy? 75

PAGE Marry, my lord, Althæa dreamed she was delivered of  
a firebrand, and therefore I call him her dream.

PRINCE A crown's worth of good interpretation: there 'tis,  
boy.

59 a] Q a Ff he Cam, Craig, Hemingway, Cowl & Wordsworth 'a Delius he Kittredge, NCE 'A Chambers, CNS A' 60 look.] Q looke Ff see Editors look, or look 62 God] Omitted in Ff. Editors God 64 POINS] Q Poynes. F<sup>1</sup>.<sup>2</sup> Poin. F<sup>3</sup>.<sup>4</sup> Poyn. Theobald, Cam, Wordsworth, Delius, Craig, Chambers, Cowl, Kittredge, NCE assign to Bardolph and some add [To the Page]. Hemingway assigns to Poins. CNS adheres to Poins and draws attention to Shaafer's note that Poins alludes to Bardolph's complexion, several times the subject of comment, and that the Page's speech continues the allusion. Shaafer, 141, supports the Q F text. virtuous] Q vertuous F<sup>1</sup>.<sup>2</sup> pernicious F<sup>3</sup>.<sup>4</sup> pernicious Editors, except Wordsworth, virtuous 64-67 Come, . . . maidenhead?] Wordsworth omits you virtuous ass, and Wherefore . . . now? and Is't . . . maidenhead? 66 Is't] Q ist Ff Is it Delius, Craig Is it Others Is't 68 A . . . now.] Q A calls me enow Ff He call'd me euen now Cam, Craig, Chambers, Hemingway, Cowl, CNS A' calls me e'en now, (Craig, Hemingway even). Wordsworth, Delius He called me even now, Kittredge, NCE 'A calls me e'en now, red lattice] The red lattice (sometimes green but oftener red) distinguished an ale-house. 71 new] Omitted in Q. Ff new Editors new n is not infrequently misread for r: this occurs at least three other times in this play, viz., Ind. 36, i ii 156, i iii 71. Further, ed could easily be misread ew. It is quite possible therefore that new here is a misreading of red. See note to 68 above. so] Q so Omitted in Ff, Delius, Craig, Chambers, Hemingway. 72 Has] Q Has Ff Hath Cam, Chambers, Cowl, Kittredge, NCE, CNS Has Wordsworth, Delius, Craig, Hemingway Hath 73 whoreson] Q Ff horson Wordsworth saucy rabbit.] Q rabble, Ff Rabbet, Editors rabbit, 76 Althæa] Q Althear 78 'tis.] Q tis Ff it is Delius, Craig it is Others 'tis

- POINS O, that this blossom could be kept from cankers! 80  
Well, there is sixpence to preserve thee.
- BARDOLPH And you do not make him hanged among you, the  
gallows shall have wrong.
- PRINCE And how doth thy master, Bardolph?
- BARDOLPH Well, my lord. He heard of your Grace's coming to 85  
town. There's a letter for you.
- POINS Delivered with good respect. And how doth the  
Martlemas, your master?
- BARDOLPH In bodily health, sir.
- POINS Marry, the immortal part needs a physician; but that 90  
moves not him; though that be sick, it dies not.
- PRINCE I do allow this wen to be as familiar with me as my  
dog, and he holds his place; for look you how he writes.
- POINS (*reads*) 'John Falstaff, knight,'—every man must know  
that as oft as he has occasion to name himself: even like 95  
those that are kin to the King; for they never prick their  
finger but they say, 'There's some of the King's blood spilt.'  
'How comes that?' says he that takes upon him not to conceive.  
The answer is as ready as a borrower's cap, 'I am the King's  
poor cousin, sir.' 100
- PRINCE Nay, they will be kin to us, or they will fetch it from  
Japhet. But the letter.—(*reads*) 'Sir John Falstaff, knight, to

80 this] Q *this* Ff *this good* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE *this good* CNS *this* 82 And] Q *And* Ff *If* Editors *An* except Chambers *And* hanged] Q *hang'd* Ff *be hang'd* Cam, Chambers, Cowl, NCE, CNS *hanged* Wordsworth, Delius, Craig, Hemingway, Kittredge *be hanged* 83 have wrong.] From Q. Ff *be wrong'd*. Editors *have wrong*. 85 my] Q *my* Ff *my good* Delius *my good* Others *my* 88 Martlemas,] Nares thought the allusion was to Falstaff in his decline, as the Feast of St. Martin occurs in Nov. when the year is on the wane. The allusion is rather to this feast as the proverbial time of plenty and is a hit at Falstaff's dimensions. 93 how] Q *how* Omitted in F<sup>1</sup>. 2. Editors *how* 94 POINS (*reads*)] Q Poynes. Ff Poin. Letter. In Ff the letter is printed in italics. Q makes no distinction. 95 has] Q *has* Ff *hath* Editors *has* 97 'There's] Q *theres* Ff *there is* Delius, Craig *There is* Others *There's* 99 borrower's] From Warburton. Q *borrowed* Ff *borrowed* Editors follow Theobald. 101 or] Q *or* Ff *but* Editors *or* 102 But] Q *but* Ff *But to* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge *But to* NCE, CNS *But* (*reads*)] Q Ff omit (*reads*). The indication Poins. Letter. in F at l. 94 led to the belief that Poins was to read the letter. Poins reads the first words when the Prince shows him the paper (l. 94); but it is clear in Q and F that the Prince begins the actual reading after *letter*.—In l. 105. Poins' interjection *Why . . . certificate*. is rebuked by the Prince's *Peace!*; and according to Q F the Prince continues the reading. Poins's next interruption *He . . . winded*. is accredited to him in Q F. The speech-prefix *Prince* which should precede the continuation of the letter (*I commend*) is missing in Q F; but there can be no doubt that



the son of the King, nearest his father, Harry Prince of Wales, greeting.'

POINS Why, this is a certificate. 105

PRINCE Peace! (*reads*) 'I will imitate the honourable Romans in brevity.'

POINS He sure means brevity in breath, short-winded.

PRINCE (*reads*) 'I commend me to thee, I commend thee, and I leave thee. Be not too familiar with Poins; for he misuses thy 110 favours so much that he swears thou art to marry his sister Nell. Repent at idle times as thou mayst; and so, farewell.

'Thine, by yea and no, which is as much as to say, as thou usest him, JACK FALSTAFF with my familiars, JOHN with my brothers and sisters, and SIR JOHN with all Europe.' 115

POINS My lord, I'll steep this letter in sack, and make him eat it.

PRINCE That's to make him eat twenty of his words. But do you use me thus, Ned? Must I marry your sister?

POINS God send the wench no worse fortune! But I never 120 said so.

PRINCE Well, thus we play the fools with the time; and the spirits of the wise sit in the clouds and mock us. Is your master here in London?

BARDOLPH Yea, my lord. 125

PRINCE Where sups he? Doth the old boar feed in the old fränk?

BARDOLPH At the old place, my lord, in Eastcheap.

PRINCE What company?

the reading would not switch at this point from the Prince to Poins. Q, moreover, prefixes Poins's next statement in l. 116 (*My lord, I'll steep* etc.) with the indication Poins. A point in favour of this arrangement is that the Prince could hardly bid Poins *Peace!* if Poins was to continue the reading. Our arrangement is the same as that in Hemingway, Cowl, NCE and CNS. The speech-prefixes and first words of speeches in Cam, Wordsworth, Delius, Craig, Chambers, Kittredge are: 94, Poins (read) *John*; 101, Prince *Nay*; 102, Poins (reads) *Sir John*; 106, Prince *Peace!*; 106, Poins (reads) *I will*; and Poins continues to *eat it* in l. 117. 105 POINS] From Q Ff. 108 POINS] From Q Ff. He sure] From Q. Ff *Sure he* Cam, Delius, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS follow Q. Wordsworth, Craig follow F. 109 PRINCE (*reads*)] Continued to Poins in Q Ff. 114 familiars,] Q *family* Ff Familiars: Editors follow F. 115 sisters,] Q *sisters* Ff Sister: 116 POINS] From Q. Ff omit. I'll] Q *I'll* Ff *I will* Delius *I will* Others *I'll* 120 God . . . wench] From Q. Ff *May the Wench have* Editors follow Q. 123-155 Is . . . Ned.] Omitted by Wordsworth, who adds to this scene, instead of ll. 123-155, the latter part of II iv 315-327, beginning *Enter Peto* and ending *sword and cloak*. 125 Yea,] Q *Yea* Ff *Yes* Delius, Craig *Yes*, Others *Yea*,

- PAGE Ephesians, my lord, of the old church. 130  
 PRINCE Sup any women with him?  
 PAGE None, my lord, but old Mistress Quickly and  
 Mistress Doll Tearsheet.  
 PRINCE What pagan may that be?  
 PAGE A proper gentlewoman, sir, and a kinswoman of my 135  
 master's.  
 PRINCE Even such kin as the parish heifers are to the town  
 bull. Shall we steal upon them, Ned, at supper?  
 POINS I am your shadow, my lord. I'll follow you.  
 PRINCE Sirrah, you boy, and Bardolph, no word to your 140  
 master that I am yet come to town. There's for your silence  
 BARDOLPH I have no tongue, sir.  
 PAGE And for mine, sir, I will govern it.  
 PRINCE Fare you well: go.

*Exeunt Bardolph and Page.*

- POINS This Doll Tearsheet should be some road. 145  
 I warrant you, as common as the way between Saint  
 Alban's and London.  
 PRINCE How might we see Falstaff bestow himself to-night  
 in his true colours, and not ourselves be seen?  
 POINS Put on two leathern jerkins and aprons, and wait 150  
 upon him at his table as drawers.  
 PRINCE From a god to a bull? A heavy descension! It was  
 Jove's case. From a prince to a prentice? A low transformation!  
 That shall be mine, for in everything the purpose must weigh  
 with the folly. Follow me, Ned. *Exeunt.* 155

133 Mistress Doll] F<sup>1</sup>. <sup>2</sup> M. Doll F<sup>3</sup>. <sup>4</sup> Mrs. Dol Tearsheet] Q *Tere-sheet* Ff  
 Teare-sheet or Tear-sheet. 137 heifers] Q *Heicfors* F<sup>1-3</sup> *Heyfors* F<sup>4</sup> *Heyfers*  
 141 come to] From Q. Ff *in* Editors *come to* 144 you] Q *you* Ff *ye* Delius,  
 Craig, Hemingway *ye* Others *you* 145 Tearsheet] Q *Tere-sheete* Ff *Teare-*  
*sheet or Tear-sheet* road.] Generally glossed strumpet or the equivalent.  
 Delius explains: As common and accessible (zugänglich) as any highway.  
 146 Saint] Q Ff *S.* 151 as] Q *as* Ff *like* Editors *as* 152 descension!] *!*  
 From Q Ff *declension*: Delius, Chambers follow F. Others follow Q.  
 153 prince] Q *pnice*

## SCENE III. WARKWORTH. BEFORE THE EARL OF NORTHUMBERLAND'S CASTLE.

*Enter Northumberland, Lady Northumberland, and Lady Percy.*

NORTHUMBERLAND

I pray thee, loving wife, and gentle daughter,  
 Give even way unto my rough affairs.  
 Put not you on the visage of the times,  
 And be like them to Percy troublesome.

LADY NORTHUMBERLAND

I have given over, I will speak no more. 5  
 Do what you will: your wisdom be your guide.

NORTHUMBERLAND

Alas, sweet wife, my honour is at pawn;  
 And, but my going, nothing can redeem it.

LADY PERCY

O yet, for God's sake, go not to these wars! 1  
 The time was, father, that you broke your word 10  
 When you were more endeared to it than now;  
 When your own Percy, when my heart's dear Harry,  
 Threw many a northward look to see his father  
 Bring up his powers; but he did long in vain.  
 Who then persuaded you to stay at home? 15  
 There were two honours lost, yours and your son's.  
 For yours, the God of heaven brighten it!  
 For his, it stuck upon him as the sun  
 In the grey vault of heaven, and by his light  
 Did all the chivalry of England move 20  
 To do brave acts. He was indeed the glass  
 Wherein the noble youth did dress themselves.  
 He had no legs that practised not his gait;  
 And speaking thick, which nature made his blemish.

SCENE III.] Not in Q. Ff *Scena Tertia*. WARKWORTH. . . CASTLE.] Added by ed. after Theobald and Cam. *Enter . . . Percy.*] Q *Enter Northumberland his wife, and the wife to Harry Percie.* Ff *Enter Northumberland, his Ladie, and Harrie Percies Ladie.* The speech-prefixes in this Sc. in Q are: North.; Wife; Kate. In F<sup>a</sup>: North.; Wife; La., Lady. 1 *pray thee*] From Q. Ff *prethee* Editors generally *pray thee*, but Chambers *prithée*, 2 *even*] Q *euen* Ff *an euen* Editors *even* 8 *And, . . . it.*] Wordsworth *And nothing but my going can redeem it.* 9 *God's*] Q *Gods* Ff *heauens* Editors *God's* 10 *that*] Q *that* Ff *when* Editors *that* 11 *endeared*] From Ff. Q *endeere* 12 *heart's dear Harry.*] From Q. Ff *heart-deere-Harry*, 17 *the God of heaven*] From Q. Ff *may heauenly glory* Wordsworth, Delius follow F. Others follow Q, but CNS *the God in heaven* 23-45 *He had . . . grave.*] From Ff. Omitted in Q. Editors admit. 23 *gait*;) Ff *Gate*:

- Became the accents of the valiant; 25  
 For those that could speak low and tardily  
 Would turn their own perfection to abuse  
 To seem like him. So that in speech, in gait,  
 In diet, in affections of delight,  
 In military rules, humours of blood, 30  
 He was the mark and glass, copy and book,  
 That fashioned others. And him, O wondrous him!  
 O miracle of men! him did you leave,  
 Second to none, unseconded by you,  
 To look upon the hideous god of war 35  
 In disadvantage; to abide a field  
 Where nothing but the sound of Hotspur's name  
 Did seem defensible. So you left him.  
 Never, O never, do his ghost the wrong  
 To hold your honour more precise and nice 40  
 With others than with him! Let them alone.  
 The Marshal and the Archbishop are strong.  
 Had my sweet Harry had but half their numbers,  
 To-day might I, hanging on Hotspur's neck,  
 Have talked of Monmouth's grave.
- NORTHUMBERLAND Beshrew your heart, 45  
 Fair daughter, you do draw my spirits from me  
 With new lamenting ancient oversights.  
 But I must go and meet with danger there,  
 Or it will seek me in another place  
 And find me worse provided.
- LADY NORTHUMBERLAND O, fly to Scotland, 50  
 Till that the nobles and the armed commons  
 Have of their puissance made a little taste.
- LADY PERCY  
 If they get ground and vantage of the King,  
 Then join you with them, like a rib of steel,  
 To make strength stronger; but, for all our loves, 55  
 First let them try themselves. So did your son;  
 He was so suffered: so came I a widow,  
 And never shall have length of life enough  
 To rain upon remembrance with mine eyes,  
 That it may grow and sprout as high as heaven, 60  
 For recordation to my noble husband.
- NORTHUMBERLAND  
 Come, come, go in with me. 'Tis with my mind  
 As with the tide swelled up unto his height,

28 in gait.] F<sup>1</sup>.<sup>2</sup> in Gate, F<sup>3</sup>.<sup>4</sup> and Gate. 32 O . . . him!] From Rowe. Ff O wondrous! him, 38 So] Wordsworth —yet so

That makes a still-stand, running neither way.  
 Fain would I go to meet the Archbishop,  
 But many thousand reasons hold me back.  
 I will resolve for Scotland. There am I,  
 Till time and vantage crave my company.

65

*Exeunt.*

## SCENE IV. LONDON. THE BOAR'S-HEAD TAVERN IN EASTCHEAP.

*Enter two Drawers.*

FRANCIS           What the devil hast thou brought there?  
 Apple-johns? Thou knowest Sir John cannot endure an  
 apple-john.

SECOND DRAWER   Mass, thou sayst true. The Prince once set a  
 dish of apple-johns before him, and told him there were five  
 more Sir Johns; and, putting off his hat, said, 'I will now take  
 my leave of these six dry, round, old, withered knights.' It  
 angered him to the heart. But he hath forgot that.

FRANCIS           Why, then, cover, and set them down. And  
 see if thou canst find out Sneak's noise: Mistress Tearsheet  
 would fain hear some music. 10

SECOND DRAWER   Dispatch! The room where they supped is too  
 hot: they'll come in straight.

FRANCIS           Sirrah, here will be the Prince and Master

64 still-stand,] *Q still stand, Ff still-stand, Chambers, NCE still stand, Others still-stand, SCENE IV.] Not in Q. Ff Scæna Quarta. The whole scene is omitted by Wordsworth. LONDON. . . EASTCHEAP.] Added after Pope and Theobald. Enter two Drawers.] From Ff. Q Enter a Drawer or two. The speech-prefixes in Q in this Sc. are: Francis, Fran.; Draw., Dra. Quickly, Qui., host., Host., Ho.; Tere., Doll, Dorothy, Dol., Teresh. Doro.; sir Iohn, Falst., Fa., Fal.; Pistol, Pist.; Bard., Bar.; Boy; Prince Poynes, Poyns; Peyto. In F<sup>1</sup>: I. Drawer, I. Draw.; 2 Draw.; Drawer; Host.; Dol.; Falst., Fal.; Pist.; Bard.; Page; Prince, Prin.; Poin.; Peto. 1 FRANCIS] From Q. Ff I. Drawer, Allocated to First Drawer by Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE. CNS Francis. the devil] From Q. Omitted in Ff. Editors admit. 4 SECOND DRAWER.] Q Draw. Ff 2. Draw. Editors allocate to Second Drawer. Mass,] Ff omit. 7 old, withered] From Q. Ff *old-wither'd* 9 FRANCIS] Q Fran. Ff I. Draw. Allocated to First Drawer by Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE. CNS Francis. 10 Sneak's noise:] Naylor, 103, remarks: " 'Noise' means a company of musicians, and Mr. Sneak was the gentleman who gave his name to the particular band of instrumentalists who favoured the 'Boar's Head.'" 11 hear] Q *heare* Ff *haue* Delius *have* Others *heat* 12 SECOND DRAWER] Q Dra. Ff Omit. Cam, Delius, Craig, Kittredge, Hemingway, Cowl, NCE omit and continue the speech to First Drawer. CNS 2 Drawer. 12, 13 Dispatch! . . . straight.] From Q. Omitted in Ff. Editors admit, except Chambers who omits. 14 FRANCIS] From Q. Ff 2. Draw. Allocated to Second Drawer*

Poins anon; and they will put on two of our jerkins and aprons; 15  
and Sir John must not know of it. Bardolph hath brought word.  
SECOND DRAWER By the mass, here will be old utis. It will be an  
excellent stratagem.

FRANCIS I'll see if I can find out Sneak. *Exit.*

*Enter Hostess and Doll Tearsheet.*

HOSTESS I' faith, sweetheart, methinks now you are in 20  
an excellent good temperality. Your pulside beats as extra-  
ordinarily as heart would desire, and your colour, I warrant  
you, is as red as any rose, in good truth, la! But, i' faith, you  
have drunk too much canaries, and that's a marvellous  
searching wine, and it perfumes the blood ere one can say 25  
'What's this?' How do you now?

DOLL Better than I was: hem!

HOSTESS Why, that's well said; a good heart's worth  
gold. Lo, here comes Sir John.

*Enter Falstaff.*

FALSTAFF (*singing*) 'When Arthur first in court'—Empty the 30

by Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE. CNS Francis. 16 word.] After this Q has Enter Will. Omitted in Ff, Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS. It has been conjectured that *Will* was the name of one of the actors, possibly Will Eccleston (see Shaaber, 165). Cowl seems to suggest Will Kemp (Arden, xvii). Ridley thought there were perhaps originally three Drawers and Will was one of them; and Shaaber, 163, agrees; but Dover Wilson dissents (CNS, 157). CNS here has Falstaff enters singing from the left, and goes out right. 17 SECOND DRAWER] Q Dra. Ff I. Draw. Allocated to First Drawer in Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE. CNS 2 Drawer. By the mass.] From Q. Ff *Then* Editors follow Q. old] Some copies of Q *oll utis*.] Q *vtis*, Ff *Vtis*: (The eighth day after a festival or eight-day period after it. Onions glosses *old utis* as "rare fun".) Ultimately from *octava (dies)*, eighth day. 19 FRANCIS] From Q. Ff 2. Draw. Allocated to Second Drawer in Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE. CNS Francis. 19 *Enter . . . Tearsheet.*] Q enter mistress Quickly, and Doll Tere-sheet. Ff Enter Hostesse, and Dol. I' faith,] Q *Yfaith* Omitted in Ff. Editors I' *faith*, 23 in . . . *faith*,] From Q. Ff *But* Cam, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS follow Q. Delius *but*, i' *faith*, 25 one] Q *one* Ff *wee* or *we* Editors *one* 28 that's] Q *thats* Ff *that was* Editors *that's* 29 Lo,] Q *loe* Ff *Looke*, or *Look*, Editors *Lo*, or *Lo!* *Enter Falstaff.*] From Ff. Q enter sir Iohn. Capell Enter Falstaff, singing. 30, 31 (*singing*) Omitted in Q Ff. 30 'When Arthur' Words of song in italics in Ff. The snatch is from *The Noble Acts of Arthur*, a ballad by Thos. Deloney, c. 1586. See Anders, 159; Naylor, 68.

jordan. (*Exit Second Drawer.*)—(*Singing*) 'And was a worthy king.' How now, Mistress Doll!

HOSTESS Sick of a calm: yea, good faith.

FALSTAFF So is all her sect. And they be once in a calm, they are sick.

35

DOLL A pox damn you, you muddy rascal, is that all the comfort you give me?

FALSTAFF You make fat rascals, Mistress Doll.

DOLL I make them! Gluttony and diseases make, I make them not.

40

FALSTAFF If the cook help to make the gluttony, you help to make the diseases, Doll. We catch of you, Doll, we catch of you. Grant that, my poor virtue, grant that.

DOLL Yea, joy, our chains and our jewels.

FALSTAFF 'Your brooches, pearls, and ouches.' For to serve bravely is to come halting off: you know, to come off the breach with his pike bant bravely, and to surgery bravely; to venture upon the charged chambers bravely,—

45

DOLL Hang yourself, you muddy conger, hang yourself!

HOSTESS By my troth, this is the old fashion: you two never meet but you fall to some discord. You are both, i' good truth, as rheumatic as two dry toasts: you cannot one bear with another's confirmities. What the good-year! one must bear,

50

31 (*Exit Second Drawer.*)] Francis having gone to find Sneak, the second drawer is left on the stage. Capell added *Exit Drawer*. Cam, Craig, Chambers, Cowl, Kittredge, NCE mark exit for First Drawer. Delius, Hemingway *Exit Drawer*. CNS 2 Drawer goes out, right. 33 good faith.] From Q. Ff *good-sooth*. Cam, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *good faith*. Delius, Craig *good sooth*. 34 And] Q and Ff If Editors an, but Chambers and 36 A . . . you, you] From Q. Ff You Cam, Delius, Craig, Cowl follow F. Chambers, Hemingway, Kittredge, NCE, CNS follow Q. 39 make,] Q make, Ff make them, Cam, Delius, Craig, Chambers, Hemingway, Cowl, NCE make them; Kittredge make them. CNS make, 41 help to make] From Q. Ff make Editors follow Q. 44 Yea, joy,] From Q. Ff I marry, Cam, Hemingway, Cowl, Kittredge, NCE, CNS follow Q. Delius, Craig, Chambers Ay, marry; 45 brooches; . . . ouches.] Probably sung by Falstaff and derived ultimately from the ballad of *The Boy and the Mantle*, which, in Percy's version, reads: "With brooches and ringes Full richelye bedone." 46 off: you know, to] Q off, you know to F<sup>1</sup>. 2 off: you know, to F<sup>2</sup>. 4 off: you know to Cam, Chambers, Cowl, NCE off, you know; to Delius, Hemingway off, you know: to Craig off you know: to Kittredge off: you know, to CNS off, you know —to 48 bravely,—] Q Ff bravely. Rowe added dash and editors follow. 49 DOLL . . . yourself!] From Q. Omitted in Ff. Editors admit. 50 By my troth,] From Q. Ff Why Editors follow Q. 51, 52-7 good truth,] Q ygood truth Ff (*in good troth*) Delius, Craig *in good troth*, Cam, Chambers, Hemingway Cowl, Kittredge, NCE 1' good truth, CNS 1' good troth,

and that must be you. You are the weaker vessel, as they say,  
the emptier vessel.

55

DOLL Can a weak empty vessel bear such a huge full hogs-  
head? There's a whole merchant's venture of Bordeaux stuff  
in him. You have not seen a hulk better stuffed in the hold.  
Come, I'll be friends with thee, Jack. Thou art going to the wars,  
and whether I shall ever see thee again or no, there is nobody  
cares.

60

*Enter Drawer.*

DRAWER Sir, Ancient Pistol's below, and would speak with you.

DOLL Hang him, swaggering rascal! let him not come hither.  
It is the foul-mouthedst rogue in England.

HOSTESS If he swagger, let him not come here. No, by my faith!  
I must live among my neighbours. I'll no swaggerers. I am in  
good name and fame with the very best. Shut the door. There  
comes no swaggerers here. I have not lived all this while, to have  
swaggering now. Shut the door, I pray you.

65

FALSTAFF Dost thou hear, hostess?—

70

HOSTESS Pray ye, pacify yourself, Sir John: there comes no  
swaggerers here.

FALSTAFF Dost thou hear? It is mine Ancient.

HOSTESS Tilly-fally, Sir John, ne'er tell me: and your ancient  
swagg'rer comes not in my doors. I was before Master Tisick,  
the deputy, t' other day; and, as he said to me, 'twas no longer  
ago than Wednesday last, 'T' good faith, neighbour Quickly,'  
says he; Master Dumbe, our minister, was by then; 'neighbour  
Quickly,' says he, 'receive those that are civil; for,' said he,  
'you are in an ill name.' Now a said so, I can tell whereupon;

75

80

61 *Enter Drawer.*] Q Ff *Enter drawer (or Drawer).* (This may be Francis or Second Drawer.) Cam, Craig, Cowl, NCE mark entrance for First Drawer. Delius, Kittredge *Enter Drawer.* Chambers *Enter a Drawer.* Hemingway *Enter Drawer* [Francis]. CNS Francis returns. 62 DRAWER] Q Dra. Ff Drawer. or Draw. Editors' sp.-prefixes follow their S.D. above. 's] Q's Ff is Editors' s 65 No, . . . faith!] From Q. Omitted in Ff. Editors admit. 66 among] From Q. Ff, Delius, Craig *amongst* Others *among* 70 hostess?—] Ed. added dash. 71 Pray ye,] From Q. Ff 'Pray you' Delius, Craig *Pray you*, Others *Pray ye*, 74 ne'er] Q *neer* Ff *neuer* Delius, Craig *naver* Others *ne'er* and your] From Q. Ff *your* Cam, Delius, Craig, Chambers, Hemingway, Cowl *your Kittredge Your NCE, CNS and your* 75, 84, 85, 95 *swagg'rer etc.*] Ff spell in full. 76 deputy,] From Q. Ff *Deputie*, Delius, Craig, NCE *deputy*, Others *debuty*, t' other] Q *tother*. Ff *the other* Delius *the other* Others 's *other* 'twas] Q *twas* Ff *it was* Delius *it was*. Others 'twas 77 'T' good faith,] Q *I good faith*, Omitted in Ff, Delius, Craig. Others admit, starting Tisick's words at 'I' except Kittredge who reads *last I good faith*—, starting Tisick's words at 'Neighbour, 79 said] Q *saide*. Ff *sayth* or *saith* Editors *said* 80 a] Q a Ff *hee* or *he* Cam, Craig, Chambers, Hemingway, Cowl, CNS a: Delius, Kittredge, NCE a



'for,' says he, 'you are an honest woman, and well thought on; therefore take heed what guests you receive. Receive,' says he, 'no swaggering companions.' There comes none here. You would bless you to hear what he said. No, I'll no swagg'rs.

FALSTAFF He's no swagg'r, hostess: a tame cheater, i' faith. 85  
You may stroke him as gently as a puppy greyhound. He'll not swagger with a Barbary hen, if her feathers turn back in any show of resistance. Call him up, drawer.

*Exit Drawer.*

HOSTESS Cheater, call you him? I will bar no honest man my house, nor no cheater; but I do not love swaggering, by my troth. I am the worse, when one says swagger. Feel, masters, how I shake: look you, I warrant you. 90

DOLL So you do, hostess.

HOSTESS Do I? yea, in very truth, do I, and 'twere an aspen leaf: I cannot abide swagg'rs. 95

*Enter Ancient Pistol, Bardolph, and Page.*

PISTOL God save you, Sir John!

FALSTAFF Welcome, Ancient Pistol. Here, Pistol, I charge you with a cup of sack. Do you discharge upon mine hostess.

PISTOL I will discharge upon her, Sir John, with two bullets.

FALSTAFF She is pistol-proof, sir: you shall not hardly offend her. 100

85 cheater,] Q *cheter* Ff *Cheater*, A *cheater* was a swindler at play, also a gamester's decoy, and like animal decoys of a kind, tame enough to be stroked, as it were. Jonson has an epigram on Captaine Hazard the Cheater (Jonson, viii 56). *Cheater* was also an aphetic form of *Escheater*, or fiscal official, for which Mistress Quickly (l. 89) mistakes the word; but Doll Tearsheet appreciates its significance (l. 118). i' faith.] Q *yfaith*, Ff *hee*: or *he*: Editors follow Q. 86 He'll] Q *hee* Ff *hee will* Delius, Craig *he will* Cam, Chambers, Hemingway, Cowl *he'll* Kittredge, NCE, CNS *He'll* 88 *Exit Drawer*.] From Capell. Omitted in Q Ff. Cam, Craig, Cowl, NCE mark exit for First Drawer. Delius omits. Chambers, Kittredge *Exit Drawer*. Hemingway *Exit Francis*. CNS Francis goes out. 90, 91 *swaggering*, . . . *troth*. I] Q *swagering by my troth*, I Ff *swagering*; I Cam, Craig, Hemingway, Cowl *swaggering*, by my troth; I Delius *swaggering*; by my troth, I Kittredge *swaggering*. By my troth, I Chambers, NCE, CNS *swaggering*, by my troth. I 94 and 'twere] Q *and twere* Ff *if it were* Editors *an 'twere* but Chambers *and 'twere* 95 *Enter . . . Page*.] Q *Enter antient Pistol*, and *Bardolfes boy*. Ff *Enter Pistol*, and *Bardolph and his Boy*. 96 *God save*] From Q. Ff *'Sawe* Editors *God save* 100 shall not] From Q. Ff *shall* Cam, Delius, Craig, Hemingway, Cowl, Kittredge, NCE *shall* Chambers, CNS *shall not* *not hardly* amounts to a kind of double negative and double negatives were common and popular.

- HOSTESS Come, I'll drink no proofs nor no bullets. I'll drink  
no more than will do me good, for no man's pleasure, I.
- PISTOL Then to you, Mistress Dorothy: I will charge you.
- DOLL Charge me! I scorn you, scurvy companion. What!  
you poor, base, rascally, cheating, lack-linen mate! Away, you 105  
mouldy rogue, away! I am meat for your master.
- PISTOL I know you, Mistress Dorothy.
- DOLL Away, you cutpurse rascal! You filthy bung, away!  
By this wine, I'll thrust my knife in your mouldy chaps, and  
you play the saucy cuttle with me. Away, you bottle-ale rascal! 110  
you basket-hilt stale juggler, you! Since when, I pray you, sir?  
God's light, with two points on your shoulder? Much!
- PISTOL God let me not live but I will murder your ruff for  
this.
- FALSTAFF No more, Pistol! I would not have you go off here. 115  
Discharge yourself of our company, Pistol.
- HOSTESS No, good Captain Pistol: not here, sweet Captain.
- DOLL Captain! thou abominable damned cheater, art thou  
not ashamed to be called Captain? And captains were of my  
mind, they would truncheon you out for taking their names 120  
upon you before you have earned them. You a captain! You  
slave, for what? For tearing a poor whore's ruff in a bawdy-  
house? He a captain! hang him, rogue! He lives upon mouldy  
stewed prunes and dried cakes. A captain! God's light, these  
villains will make the word as odious as the word 'occupy'; 125  
which was an excellent good word before it was ill sorted:  
therefore captains had need look to't.
- BARDOLPH Pray thee, go down, good Ancient.
- FALSTAFF Hark thee hither, Mistress Doll.
- PISTOL Not I. I tell thee what, Corporal Bardolph, I could 130  
tear her. I'll be revenged of her.
- PAGE Pray thee, go down.

101 I'll . . . I'll] Q *Ile . . . Ile* Ff *Ile . . . I will* (F<sup>8</sup>, 4 F<sup>16</sup>) Editors *I'll . . . I'll*  
105 lack-linen mate!] Q *lacke-linnen mate?* Ff *lacke-Linnen-Mate:* 109 and]  
Q and Ff *if* Editors *an*, but Chambers *and* 112 God's light,] From Q.  
Ff *what*, Editors follow Q. Much!] Aptly defined by Nares as "a sort  
of contemptuous interjection of denial." Cf. in *As You Like It*, iv iii 2,  
Rosalind's allusion to Orlando's non-arrival: "Is it not past two o'clock?  
And here much Orlando!" See note to iii ii 119 below. 113 God . . . but]  
From Q. Omitted in Ff, Delius. Q has *lue*, and some editors retain comma.  
115, 116 FALSTAFF . . . Pistol.] From Q. Omitted in Ff. Editors admit.  
119 And] Q and Ff *if* Editors *An* but Chambers *And* 124 God's light,]  
From Q. Omitted in Ff, Delius. 125-126 the word as . . . sorted:] From Q.  
Ff *the word Capitaine odious:* Editors follow Q. 127 to't.] Q *too't.* Ff *to it.*  
Craig *to it* Others *to't.* 131 of] Q of Ff on Delius on Others of

PISTOL: I'll see her damned first; to Pluto's damned lake, by this hand, to th' infernal deep, with Erebus and tortures vile also. Hold hook and line, say I. Down, down, dogs! down, 135  
faiors! Have we not Hiren here?

HOSTESS Good Captain Peesel, be quiet: 'tis very late, i' faith. I beseech you now, aggravate your choler.

PISTOL

These be good humours, indeed! Shall pack-horses, 140  
And hollow pampered jades of Asia,  
Which cannot go but thirty mile a day,  
Compare with Cæsars, and with Cannibals,  
And Trojant Greeks? Nay, rather damn them with  
King Cerberus; and let the welkin roar.  
Shall we fall foul for toys? 145

HOSTESS By my troth, Captain, these are very bitter words.

BARDOLPH Be gone, good Ancient. This will grow to a brawl anon.

PISTOL Die men like dogs! Give crowns like pins! Have we not Hiren here?

HOSTESS O' my word, Captain, there's none such here. What 150  
the good-year! do you think I would deny her? For God's sake, be quiet.

PISTOL Then feed, and be fat, my fair Calipolis. Come, give's  
some sack. *Si fortune me tormente, sperato me contento.*

133, 134 by this hand,] From Q. Omitted in Ff. Omitted by Delius. Others admit. 134 with] Q *with* Ff *where* Editors *with* 136, 149 Hiren] Play scraps evidently from Peele's lost play *Turkish Mahomet and Hiren the Fair Greek*. 136 faiors!] From Capell. Q *faters* Ff *Fates*: Delius, Craig *fates!* Others and Kellner *faiors!* Delius thinks that Pistol's allusions to the Underworld render *Fates* the better reading. 137 'tis] Q *tis* Ff *it is* Delius, Craig *it is* Others *'tis* or *'Tis* i' faith.] From Q. Omitted in Ff. Editors admit. 139-145 These . . . toys?] Prose in Q Ff. Pope put in verse form and Editors follow. 141 mile] Q *mile* Ff *miles* Delius, Craig, Chambers *miles* Others *mile* 142 Cæsars,] From Q. Ff *Cæsar*, Editors *Cæsars*, 143 Trojant] Q *troiant* Ff *Troian* or *Trojan* Cam, Delius, Craig, Chambers, Hemingway, Cowl *Trojan* Kittredge *Trojan* NCE *Troian* CNS *Trojant* 148 Die] Ff *Die* Omitted in Q. Editors admit. dogs! Give] Q *dogges giue* Ff *Dogges; giue* Cam, Craig, Chambers, etc. *dogs! give* Delius *dogs; give* Kittredge, NCE *dogs! Give* 150 O'] Q *A* Ff *On* Delius *On* Chambers *A'* Others *O'* 151 good-year!] Q *goodyeare*. Ff *good-yere*, Cam, Delius, Craig, Chambers, Hemingway, Cowl, NCE, CNS *good-year!* Kittredge *goodyer!* 151, 152 For God's sake,] From Q. Ff *I pray* Editors follow Q. 153 Then . . . Calipolis.] A travestied play-scrap based on several lines in Peele's *Battell of Alcazar*, ed. Greg, Malone Socy., ll. 584, 595, 609. give's] Q *giues* Ff *giue me* Editors *give's* 154 *Si . . . contento.*] From Q. Ff *Si . . . contente.* Cam, Hemingway, Cowl, Kittredge, NCE, CNS, follow Q. Delius *Si fortune . . . contente.* Craig *Si fortuna . . . contento.* Chambers *Si fortuna mi tormenta, lo sperare mi contenta.* Douce, i 452, considers that here Pistol reads the motto on his sword.

Fear we broadsides? No, let the fiend give fire. 155  
Give me some sack. And sweetheart, lie thou there.

*Laying down his sword.*

Come we to full points here; and are etceteras nothings?

FALSTAFF Pistol, I would be quiet.

PISTOL Sweet knight, I kiss thy neaf. What! we have seen the  
seven stars. 160

DOLL For God's sake, thrust him downstairs. I cannot  
endure such a fustian rascal.

PISTOL Thrust him downstairs! Know we not Galloway  
nags?

FALSTAFF Quoit him down, Bardolph, like a shove-groat 165  
shilling. Nay, and a do nothing but speak nothing, a shall be  
nothing here.

BARDOLPH Come, get you downstairs.

PISTOL What! shall we have incision? Shall we inbrue?

*Snatching up his sword.*

Then death rock me asleep, abridge my doleful days! 170

Why, then, let grievous, ghastly, gaping wounds

Untwind the Sisters Three! Come, Atropos, I say!

HOSTESS Here's goodly stuff toward!

FALSTAFF Give me my rapier, boy.

DOLL I pray thee, Jack, I pray thee, do not draw. 175

FALSTAFF Get you downstairs (*drawing, and driving Pistol out*).

155-157 Fear . . . nothings?] Prose in Q Ff. Verse in Pope, whom editors follow. 156 sweetheart, lie] Some copies of Q *sweet hartlie* Ff *Sweet-heart lye* Editors *sweetheart, lie* *Laying . . . sword.*] Added by Johnson. 157 etceteras] Q & *ceteraes* nothings?] Q *no things?* Ff *nothing?* Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge *nothing?* NCE, CNS *nothings?* 159 neaf.] Q Ff *neaffe*, or *Neaffe*: Cam, Delius, Craig, Chambers, Hemingway *neif*: or *neif*. Cowl, Kittredge, NCE, CNS *neaf*. or *neaf*: 161 For . . . sake.] From Q. Omitted in Ff. Editors admit. 165 Quoit] From Ff. Q *Quatte* 166 and a . . . a] Q *and a . . . a* Ff *if hee . . . hee* Cam, Craig, Hemingway, Cowl, CNS *an a' . . . a'* Delius *an he . . . he* Chambers *and a' . . . a'* Kittredge, NCE *an 'a . . . 'a* 169-172 What! . . . say!] Prose in Q Ff. Verse in Cam, Delius, Craig and others. Johnson put into verse from *Rock onwards*. 169 *Snatching . . . sword.*] Added by Johnson. 170 Then . . . asleep.] From a song sometimes attributed to Anne Boleyn or George, her brother; there are several versions in MS. See Anders, 178; Shaaber, 191. 172 Untwind] Q *untwinde* F<sup>1</sup> *untwin'd* F<sup>2</sup> *untwind'd* F<sup>3</sup>. <sup>4</sup> *untwine* Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE *Untwine* CNS *Untwind* 173 goodly] From Q. Ff *good* Editors *goodly*. 175; 181 I pray thee.] From Q. Ff *I prethee* Editors follow Q. 176 *Drawing, . . . out.*] Added by Rowe.

HOSTESS Here's a goodly tumult! I'll forswear keeping house afore I'll be in these tirrits and frights. So: murder, I warrant now. Alas, alas! put up your naked weapons, put up your naked weapons. 180

*Exeunt Pistol and Bardolph.*

DOLL I pray thee, Jack, be quiet: the rascal's gone. Ah, you whoreson little valiant villain, you!

HOSTESS Are you not hurt i' th' groin? Methought a made a shrewd thrust at your belly.

*Enter Bardolph.*

FALSTAFF Have you turned him out o' doors? 185

BARDOLPH Yea, sir. The rascal's drunk. You have hurt him, sir, i' th' shoulder.

FALSTAFF A rascal! to brave me!

DOLL Ah, you sweet little rogue, you! Alas, poor ape, how thou sweat'st! Come, let me wipe thy face. Come on, you 190  
whoreson chops. Ah, rogue! i' faith, I love thee. Thou art as  
valorous as Hector of Troy, worth five of Agamemnon, and ten  
times better than the Nine Worthies. Ah, villain!

FALSTAFF A rascally slave! I will toss the rogue in a blanket.

DOLL Do, and thou dar'st for thy heart. And thou dost, I'll 195  
canvass thee between a pair of sheets.

*Enter Music.*

PAGE The music is come, sir.

FALSTAFF Let them play. Play, sirs. Sit on my knee, Doll. A  
rascal bragging slave! The rogue fled from me like quicksilver.

DOLL I' faith, and thou follow'dst him like a church. Thou 200

178 afore] From Q. Ff *before* Editors *afore* 180 *Exeunt . . . Bardolph.*] Added by Capell. 181 's] Q's Ff *is* Editors 's except Delius *is* 182 valiant] Q *vliant* 183 a] Q a Ff *hee* Cam, Craig, Chambers, Hemingway, Cowl, CNS a' Delius *he* Kittredge, NCE 'a 184 *Enter Bardolph.*] Added by ed. after Capell. 185 o'] Q a Ff *of* Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE o' CNS *of* 186 Yea,] Q Yea Ff Yes Delius, Craig Yes, Others Yea, 191 Ah, rogue!] Q a *rogue*, Ff Ah *Rogue*, Cam, Cowl, CNS *ah, rogue!* Delius, Craig, Chambers, Hemingway, Kittredge, NCE *Ah, rogue!* i' faith,] From Q. Omitted in Ff. Editors i' *faith*, 194 A] Q Ah Ff A Chambers, CNS Ah! Cowl ah! Others A 195, 196 Do . . . sheets.] Prose in Q. Two lines in Ff, ending *doo'st*, . . . *Sheetes*. Prose in Editors' texts. 195 and . . . And] From Q. Ff *if . . . if*, Cam, Craig, Hemingway, Cowl *an . . . an* Delius *if . . . if* Chambers *if . . . and* Kittredge, NCE, CNS *an . . . An* 200 I' faith,] From Q. Omitted in Ff. Editors admit.

whoreson little tidy Bartholomew boar-pig, when wilt thou leave fighting o' days and foining o' nights, and begin to patch up thine old body for heaven?

*Enter, behind, Prince Henry and Poins, disguised.*

FALSTAFF Peace, good Doll! Do not speak like a death's-head: do not bid me remember mine end. 205

DOLL Sirrah, what humour's the Prince of?

FALSTAFF A good shallow young fellow. A would have made a good pantler, a would a chipped bread well.

DOLL They say Poins has a good wit.

FALSTAFF He a good wit? Hang him, baboon! His wit's as thick 210 as Tewksbury mustard: there's no more conceit in him than is in a mallet.

DOLL Why does the Prince love him so, then?

FALSTAFF Because their legs are both of a bigness; and a plays at quoits well; and eats conger and fennel; and drinks off 215 candles' ends for flap-dragons; and rides the wild-mare with the boys; and jumps upon joined-stools; and swears with a good grace; and wears his boots very smooth, like unto the sign of the leg; and breeds no bate with telling of discreet stories; and such other gambol faculties a has, that show a weak mind and an 220 able body, for the which the Prince admits him: for the Prince himself is such another. The weight of a hair will turn the scales between their avoirdupois.

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201 tidy] Q *tydee* Ff *tydie* Daniel conj. *tiddy* Editors *tidy* Onions quotes Rider's Dict., 1589, "Tidie, fatte, or tender, 'Cereus'." 202 o' . . . o'] Q *a . . . a* Ff *on . . . on* Editors *o' . . . o'* but Chambers *a' . . . a'* and Kittredge *a- . . . a- (a-days . . . a-nights,)* 203 *Enter, . . . disguised.*] Q *Enter Prince and Poynes.* Ff *Enter the Prince and Poincs disguis'd.* 206, 207, 208, 210, 211, 214 *humour's . . . a . . . a . . . a . . . wit's . . . there's . . . a]* Q *humour's . . . a . . . a . . . a . . . wit's . . . thus . . . a]* Ff *humor is . . . hee . . . hee . . . haue . . . Wit is . . . there is . . . hee (Ff have hee or he) Cam, Chambers, Cowl humour's . . . a' . . . a' . . . ha' . . . wit's . . . there's . . . a' (Chambers A' for first a') Delius humour is . . . he . . . he . . . have . . . wit is . . . there is . . . he Craig humour is . . . a' . . . a' . . . have . . . wit is . . . there is . . . he Hemingway humour's . . . a' . . . a' . . . have . . . wit is . . . there is . . . a' Kittredge humours . . . A . . . a . . . a' . . . wit's . . . There's . . . a' NCE humour's . . . A . . . a . . . ha' . . . wit's . . . there's . . . he CNS humour's . . . a' . . . a' . . . ha' . . . wit's . . . there's . . . a' 209 has] Q *has* Ff *hath* Editors *has* 213 does] Q *does* Ff *doth* Editors *does* 218 boots] Q *bootes* Ff *Boot* Delius *boot* Others *boots* 220 a has,] From Q. Ff *hee hath*, Cam, Craig, Chambers, Hemingway, Cowl *a' has*, Delius *he has*, Kittredge, CNS *a has* NCE *a has*, 222 a] Q *a* Ff *an* Editors *a the]* Omitted in Q. Omitted in Kittredge. Others admit. 223 *avoirdupois.*] Q *haber de polz.* Ff *Haber-de-pois.* Editors *avoirdupois.**

- PRINCE Would not this nave of a wheel have his ears cut off?  
 POINS Let's beat him before his whore. 225  
 PRINCE Look whe'er the withered elder hath not his poll  
 clawed like a parrot.  
 POINS Is it not strange that desire should so many years  
 outlive performance?  
 FALSTAFF Kiss me, Doll. 230  
 PRINCE Saturn and Venus this year in conjunction! What  
 says the almanac to that?  
 POINS And, look, whether the fiery Trigon, his man, be  
 not lisping to his master's old tables, his note-book, his  
 counsel-keeper. 235  
 FALSTAFF Thou dost give me flattering busses.  
 DOLL By my troth, I kiss thee with a most constant heart.  
 FALSTAFF I am old, I am old.  
 DOLL I love thee better than I love e'er a scurvy young  
 boy of them all. 240  
 FALSTAFF What stuff wilt have a kirtle of? I shall receive money  
 o' Thursday: shalt have a cap to-morrow. A merry song,  
 come. A grows late: we'll to bed. Thou't forget me when I am  
 gone.

225 Let's] Q *Lets* Ff *Let* vs Editors *Let's* 226 whe'er] Q *where* Ff *if* Cam, Delius, Craig, Chambers, Hemingway, Cowl, CNS *whether* Kittredge *wh'er* NCE *wh'er* 231 Saturn and Venus] Johnson's note is: "This was indeed a prodigy. The Astrologers, says *Ficinus*, remark, that *Saturn* and *Venus* are never conjoined." 234 lisping . . . old tables,] Ff *lisping . . . old Tables*, Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *lisping . . . old tables*, Kinneair supports his reading *listing . . . babbles* by means of Theobald's emendation in *Henry V* iii, a' *babbled of green fields* Other emendations of our *lisping* to are Hanmer's *clasping too*, Farmer's *licking too* Dover Wilson, CNS, 166, compares *lisping* with LLL v ii 323, *A can carve too*, and *lisp*: NCE glosses *tables* as "account book, i.e., Quickly." Hemingway glosses *lisping* as "making love." *Lisping* was associated with laying siege to the other sex. Cowl quotes Fletcher's *Mad Lover* i, i: "He . . . lisps when he lists to catch a chambermaid." Malone draws attention to Falstaff's "lisping hawthorn-buds" in his courtship of Mrs. Ford (*Merry Wives* iii iii 56). master's] Q *master*, Ff *Masters* Editors *master's* 237 By my troth,] From Q. Ff *Nay truly*, Delius *Nay, truly*; Others follow Q. 241, 242 wilt . . . o' . . . shalt] Q *wilt . . . a . . . shalt* Ff *wilt thou . . . on . . . thou shalt* Cam, Hemingway, Cowl, CNS *wilt . . . o' . . . shalt* Delius follows F. Craig *wilt . . . o' . . . thou shalt* Chambers *wilt . . . a' . . . thou shalt* Kittredge *wilt . . . a . . . Shalt* NCE *wilt . . . o' . . . Shalt* 243 come.] Q *come* Ff *come*: Cam, Delius, Craig, Hemingway, Cowl *come*: Kittredge *come*. Chambers, NCE, CNS *come!* A . . . we'll] Q *a . . . wee! Ff it . . . wee will* Cam, Delius, Craig, Hemingway, Cowl *it . . . we'll* Chambers *A' . . . We'll* Kittredge, NCE *It . . . we'll* CNS *a' . . . we'll* Thou't] Q *thou't* Ff *Thou wilt* Cam, Delius, Craig, Chambers, Hemingway, Cowl *Thou't* Kittredge, NCE, CNS *Thou't*

- DOLL By my troth, thou't set me a-weeping, and thou sayst 245  
so. Prove that ever I dress myself handsome till thy return.  
Well, hearken a' th' end.
- FALSTAFF Some sack, Francis.
- PRINCE }  
POINS } (*Coming forward*) Anon, anon, sir.
- FALSTAFF Ha! a bastard son of the King's? And art not thou 250  
Poins his brother?
- PRINCE Why, thou globe of sinful continents, what a life dost  
thou lead!
- FALSTAFF A better than thou. I am a gentleman: thou art a  
drawer. 255
- PRINCE Very true, sir, and I come to draw you out by the ears.
- HOSTESS O, the Lord preserve thy Grace! By my troth,  
welcome to London. Now, the Lord bless that sweet face of  
thine! O Jesu, are you come from Wales?
- FALSTAFF Thou whoreson mad compound of majesty, by this 260  
light flesh and corrupt blood, thou art welcome.
- DOLL How, you fat fool! I scorn you.
- POINS My lord, he will drive you out of your revenge and  
turn all to a merriment, if you take not the heat.
- PRINCE You whoreson candle-mine, you, how vilely did you 265  
speak of me even now before this honest, virtuous, civil gentle-  
woman!
- HOSTESS God's blessing of your good heart! and so she is, by  
my troth.
- FALSTAFF Didst thou hear me? 270
- PRINCE Yea, and you knew me, as you did when you ran

245 By my troth, thou't] From Q. Ff *Thou wilt* Cam, Delius, Craig, Chambers, Hemingway, Cowl *By my troth, thou't* Kittredge, NCE, CNS *By my troth, thou't* 246 return.] Q *returne*, Ff *returne*: Rowe *return*—Cam *return*: Delius, Chambers *return*.— Craig, Hemingway, Kittredge, NCE, CNS *return*. Cowl *return*: 247 a' th'] Q *a' th* Ff *the* Cam, Craig, Hemingway *at the* Delius, Chambers *the* Cowl *o' the* Kittredge *o' th'* NCE, CNS *a' th'* 249 (*Coming forward*)] Added by Capell. 251 Poins his brother?] Ritson, 98, suggested that *his* here signified the genitive 's, as in *the Count his galleys*. in *Tw. Night* iii iii 26. Dover Wilson explains *his brother* as meaning "another bastard." 257 thy. Grace!] From Q. Ff *thy good Grace*: Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, CNS follow F. NCE follows Q. By my troth,] Omitted in Ff. Editors admit. 258, 259 the Lord ... O Jesu,] From Q. Ff *Heaven* ... *what*, Editors follow Q. 261 light flesh] Q *light, flesh*, Ff *light Flesh*, 266 even] From Ff. Omitted in Q, Chambers. 268 God's blessing of] From Q. Ff *Blessing on* Craig *Blessing on*: Others follow Q. 271 Yea,] Q *Yea* Ff *Yes*: Cam, Chambers, Hemingway, Cowl, NCE, CNS *Yea*, Delius *Yes*; Craig, Kittredge *Yea*;



away by Gadshill. You knew I was at your back, and spoke it on purpose to try my patience.

FALSTAFF No, no, no. Not so. I did not think thou wast within hearing. 275

PRINCE I shall drive you then to confess the wilful abuse, and then I know how to handle you.

FALSTAFF No abuse, Hal, o' mine honour! No abuse.

PRINCE Not to dispraise me, and call me pantler and bread-chipper and I know not what? 280

FALSTAFF No abuse, Hal.

POINS No abuse?

FALSTAFF No abuse, Ned, i' th' world: honest Ned, none. I dispraised him before the wicked, that the wicked might not fall in love with thee, in which doing, I have done the part of a careful friend and a true subject, and thy father is to give me thanks for it. No abuse, Hal. None, Ned, none. No, faith, boys, none. 285

PRINCE See now, whether pure fear and entire cowardice doth not make thee wrong this virtuous gentlewoman to close 290 with us. Is she of the wicked? Is thine hostess here of the wicked? Or is thy boy of the wicked? or honest Bardolph, whose zeal burns in his nose, of the wicked?

POINS Answer, thou dead elm, answer.

FALSTAFF The fiend hath pricked down Bardolph irrecoverable; 295 and his face is Lucifer's privy-kitchen, where he doth nothing but roast malt-worms. For the boy, there is a good angel about him, but the devil blinds him too.

PRINCE For the women?

FALSTAFF For one of them, she is in hell already, and burns 300 poor souls. For th' other, I owe her money, and whether she be damned for that, I know not.

HOSTESS No, I warrant you.

FALSTAFF No, I think thou art not: I think thou art quit for that.

278 o'] Q a Ff on Delius on Chambers a' Others o' 279 Not] Malone, Delius, CNS *Not!* Cam, Craig, Chambers, Hemingway, Cowl, NCE *Not* Kittredge *Not*— 279, 280 bread-chipper] From Q. Ff *Bread-chopper*, Editors follow Q. 285 thee,] Q *thee*: Ff *him*: Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE *him*; CNS *thee*: The point of Falstaff's following statement depends on the reading *thee*, Falstaff turns in his remarks from Poins to the Prince. 287 faith,] From Q. Omitted in Ff. Editors admit. 292 thy] Q *thy* Ff *the* Delius *the* Others *thy* 298 blinds] Q *blinds* Ff *outbids* or *our-bids* NCE, CNS *blinds* Others *outbids* Shaaber, 209, remarks that in view of the many contentions between the good angels and powers of darkness *outbids* gives good sense; and *blinds* is a strange misreading. He suggests that Shakespeare "wrote something different from both and that both are guesses." For *devil blinds* Dover Wilson suggests *devil's behind*

Marry, there is another indictment upon thee, for suffering  
flesh to be eaten in thy house contrary to the law, for the  
which I think thou wilt howl.

HOSTESS All vict'lers do so. What's a joint of mutton or two  
in a whole Lent?

PRINCE You, gentlewoman,— 310

DOLL What says your Grace?

FALSTAFF His Grace says that which his flesh rebels against.

*Knocking within.*

HOSTESS Who knocks so loud at door? Look to th' door  
there, Francis.

*Enter Peto.*

PRINCE  
Peto, how now! what news? 315

PETO  
The King, your father, is at Westminster;  
And there are twenty weak and wearied posts  
Come from the north; and, as I came along,  
I met and overtook a dozen captains,  
Bareheaded, sweating, knocking at the taverns, 320  
And asking everyone for Sir John Falstaff.

PRINCE  
By heaven, Poins, I feel me much to blame,  
So idly to profane the precious time;  
When tempest of commotion, like the south  
Borne with black vapour, doth begin to melt, 325  
And drop upon our bare unarmed heads.  
Give me my sword and cloak. Falstaff, good night.

*Exeunt Prince Henry, Poins, Peto, and Bardolph.*

FALSTAFF Now comes in the sweetest morsel of the night, and  
we must hence, and leave it unpicked. (*Knocking within.*) More  
knocking at the door! 330

*Enter Bardolph.*

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308 vict'lers] Ff *Victuallers* Q *vittlars* Kittredge *vict'lers* Others follow F.  
310 gentlewoman,—] Q Ff *gentlewoman*. Theobald added dash and editors  
follow. 312 *Knocking within.*] Added by Cam after Capell. Q *Peyto* knocks  
at doore. Omitted in Ff. 313 to th'] Q *too 'th* Ff *to the* 314 *Enter Peto.*  
From Ff. Omitted in Q. 315-327 *Enter Peto* . . . cloak.] Shifted by Words-  
worth to II ii: see footnote to II ii 123-155. 327 Give . . . night.] Two lines  
in Ff, ending *Cloake: . . . night.* *Exeunt . . . Bardolph.*] From Capell.  
Q *Exeunt Prince and Poynes.* Ff Exit. 329 (*Knocking within.*) Added b  
Cam. 330 *Enter Bardolph.*] Capell Re-enter Bardolph. Omitted in Q Ff.

How now! what's the matter?

BARDOLPH You must away to court, sir, presently.

A dozen captains stay at door for you.

FALSTAFF (*to the Page*) Pay the musicians, sirrah. Farewell, hostess. Farewell, Doll. You see, my good wenches, how men 335 of merit are sought after. The undeserver may sleep, when the man of action is called on. Farewell, good wenches. If I be not sent away post, I will see you again ere I go.

DOLL I cannot speak. If my heart be not ready to burst,— well, sweet Jack, have a care of thyself. 340

FALSTAFF Farewell, farewell.

*Exeunt Falstaff and Bardolph.*

HOSTESS Well, fare thee well. I have known thee these twenty-nine years, come peascod-time; but an honester and truer-hearted man,—well, fare thee well.

BARDOLPH (*within*) Mistress Tearsheet! 345

HOSTESS What's the matter?

BARDOLPH (*within*) Bid Mistress Tearsheet come to my master.

HOSTESS O, run, Doll, run! Run, good Doll: come. (*She comes blubbered.*) Yea, will you come, Doll? *Exeunt.*

## ACT III

### SCENE I. WESTMINSTER. THE PALACE.

*Enter the King in his nightgown, with a Page.*

KING

Go, call the Earls of Surrey and of Warwick;

But, ere they come, bid them o'er-read these letters,

334 (*to the Page*)] Added by Capell. 339 burst,—] From F<sup>1</sup>, <sup>a</sup> burst— Q burst: 341 *Exeunt . . . Bardolph.*] From Capell. Omitted in Q. Q Ff exit. or Exit. 344 man,—] From F<sup>1</sup>, <sup>a</sup> man— Q man: 345, 347 (*within*) Added by Capell. 348, 349 HOSTESS . . . come, Doll?] Q Host. O runne Doll, runne, runne good Doll, come, she comes blubberd, yeal will you come Doll? Ff Host. Oh runne Dol, runne: runne, good Dol. Cam, Cowl, Kittredge, NCE Host. O, run, Doll, run; run, good Doll: come. [She comes blubbered.] Yea, will you come, Doll? (Kittredge run! run, good Doll! NCE Doll. Come.) Delius, Craig, Hemmingsway follow F. Dover Wilson considers that the Hostess cannot bid Doll come and run from her at the same time and divides the speech between Hostess and Bardolph. In this text Hostess exclaims *She comes blubbered*. Chambers omits (*She comes blubbered.*). ACT III SCENE I.] The whole Sc. is omitted in the first issue of Q. Ff Actus Tertius. Scena Prima. WESTMINSTER. THE PALACE.] Added by Dyce and Theobald. *Enter . . . Page.*] Q Enter the King in his night-gowne alone. Ff Enter the King, with a Page. (nightgown = dressing-gown). The speech-prefixes in this Sc. in Q and F<sup>1</sup> are: King; War.

And well consider of them: make good speed.

*Exit Page.*

How many thousand of my poorest subjects  
Are at this hour asleep! O sleep, O gentle sleep, 5  
Nature's soft nurse, how have I frightened thee,  
That thou no more wilt weigh my eyelids down,  
And steep my senses in forgetfulness?  
Why rather, sleep, liest thou in smoky cribs,  
Upon uneasy pallets stretching thee, 10  
And hushed with buzzing night-flies to thy slumber,  
Than in the perfumed chambers of the great,  
Under the canopies of costly state,  
And lulled with sound of sweetest melody?  
O thou dull god, why liest thou with the vile 15  
In loathsome beds, and leav'st the kingly couch  
A watch-case or a common 'larum-bell?  
Wilt thou upon the high and giddy mast  
Seal up the ship-boy's eyes, and rock his brains 20  
In cradle of the rude imperious surge,  
And in the visitation of the winds,  
Who take the ruffian billows by the top,  
Curling their monstrous heads, and hanging them  
With deafing clamour in the slippery clouds,  
That, with the hurly, death itself awakes? 25  
Canst thou, O partial sleep, give thy repose  
To the wet sea-boy in an hour so rude;  
And in the calmest and most stillest night,  
With all appliances and means to boot,  
Deny it to a king? Then, happy low, lie down! 30  
Uneasy lies the head that wears a crown.

*Enter Warwick and Surrey.*

3 *Exit Page.*] Added by Rowe. Omitted in Q. Ff *Exit*. 10 *pallets*] Q *pallets*  
Ff *Pallads* Chambers *palates* 11 *hushed*] Q F<sup>2</sup>.<sup>4</sup> *hushd* F<sup>1</sup>.<sup>2</sup> *hushd* *night-flies*] *From Q.* Ff *Night, flies* 14 *sound*] Q *sound* Ff *sounds* Wordsworth, Delius  
*sounds* Others *sound* 15 *liest*] Q *li'ste* 18 *mast*] Q *masse*, Ff *Mast*, 19  
*Seal*] Ff *Seale* or *Seal* Gould conj., Hemingway, Kittredge *Seel* Others *Seal*  
*Seel* is a term in falconry meaning to close up the hawk's eyes. 22 *billows*] *Q pillows* 24 *deafing*] Q *deaffing* F<sup>1</sup>.<sup>2</sup> *deaff'ning* F<sup>4</sup> *deaf'ning* Vaughan conj.,  
CNS *deafing* Cam, etc. *deafening* Delius, Craig, Hemingway, Kittredge, NCE  
*deaf'ning* clamour] Ff *Clamors* 26 *thy*] Q *them* Ff *thy* Editors *thy*.  
27 *sea-boy*] Q *season* Ff *Sea-boy*, Editors *sea-boy* or *seaboy* 30 *it to*] Steevens  
conj., Wordsworth ? Then, . . . down!] Q *then (happy) low lie downe*; F<sup>1</sup>.<sup>2</sup>  
*Then happy Lowe, lye downe*, F<sup>3</sup>.<sup>4</sup> *Then happy Low, lye downe*, Cam, Cowl,  
NCE *Then happy low, lie down!* Wordsworth, Delius, Craig, Chambers,  
Hemingway, Kittredge, CNS *Then, happy low, lie down!* 31 *Enter . . . Surrey.*]

WARWICK

Many good morrows to your Majesty!

KING

Is it good morrow, lords?

WARWICK

'Tis one o'clock, and past.

KING

Why, then, good morrow to you all, my lords.

35

Have you read o'er the letters that I sent you?

WARWICK

We have, my liege.

KING

Then you perceive the body of our kingdom

How foul it is, what rank diseases grow,

And with what danger, near the heart of it.

40

WARWICK

It is but as a body yet distempered;

Which to his former strength may be restored

With good advice and little medicine:

My Lord Northumberland will soon be cooled.

KING

O God! that one might read the book of fate,

45

And see the revolution of the times

Make mountains level, and the continent,

Weary of solid firmness, melt itself

Into the sea! and, other times, to see

The beachy girdle of the ocean

50

Too wide for Neptune's hips; how chance's mocks

And changes fill the cup of alteration

With divers liquors! O, if this were seen,

The happiest youth, viewing his progress through,

What perils past, what crosses to ensue,

55

Would shut the book, and sit him down and die.

'Tis not ten years gone

Since Richard and Northumberland, great friends,

Did feast together, and in two years after

Were they at wars. It is but eight years since

60

From Ff. Q Enter Warwike, Surry, and sir Iohn Blunt. 34 o'] From Theobald. Q Ff a 36 letters] From Ff. Q letter Editors letters 45 O God!] From Q. Ff *Oh Heauen*, Editors follow Q. 51 chance's mocks] Q *chances mockes*, Ff *Chances mocks* Rowe, Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE *chances mock*, CNS *chance's mocks* 53-56 O, if . . . die.] From Q. Omitted in Ff. Editors admit. 57 'Tis . . . gone] With the words *With divers liquors!* from l. 53, forms one line in Ff. 59 years] Q *yeare* F<sup>1</sup>, <sup>2</sup> *yeeres* F<sup>2</sup>, <sup>4</sup> *years* Editors *years*

This Percy was the man nearest my soul;  
 Who like a brother toiled in my affairs,  
 And laid his love and life under my foot;  
 Yea, for my sake, even to the eyes of Richard  
 Gave him defiance. But which of you was by— 65  
 (To Warwick) You, cousin Nevil, as I may remember—  
 When Richard, with his eye brimful of tears,  
 Then checked and rated by Northumberland,  
 Did speak these words, now proved a prophecy?  
 'Northumberland, thou ladder by the which 70  
 My cousin Bolingbroke ascends my throne';  
 Though then, God knows, I had no such intent,  
 But that necessity so bowed the state,  
 That I and greatness were compelled to kiss:  
 'The time shall come,' thus did he follow it, 75  
 'The time will come that foul sin, gathering head,  
 Shall break into corruption': so went on,  
 Foretelling this same time's condition  
 And the division of our amity.

## WARWICK

There is a history in all men's lives, 80  
 Figuring the nature of the times deceased;  
 The which observed, a man may prophesy,  
 With a near aim, of the main chance of things  
 As yet not come to life, who in their seeds  
 And weak beginning lie intresured. 85  
 Such things become the hatch and brood of time;  
 And by the necessary form of this  
 King Richard might create a perfect guess  
 That great Northumberland, then false to him,  
 Would of that seed grow to a greater falseness; 90  
 Which should not find a ground to root upon,  
 Unless on you.

## KING

Are these things then necessities?  
 Then let us meet them like necessities:—  
 And that same word even now cries out on us.

65 by—] Q *by?* F<sup>1-3</sup> *by* F<sup>4</sup> *by*, Cam, Wordsworth, Chambers, Cowl, Kittredge, NCE, CNS *by*— Delius *by*, Craig, Hemingway *by*,— 66 You, . . . remember—] Q *You cousin Neucl*, (as . . . remember) Ff (*You . . . remember*) Delius adopts brackets; others dashes. *To Warwick*.] Added by Rowe. 67 eye brimful] Q *eye-brimme full* Ff *Eye, brim-full* 72 God] Q *God* Ff *Heauen* Editors *God* 81 nature of] Q *natures or* Ff *nature of* Editors generally follow F, but CNS follows Q, understanding, p. 171, that *natures*=characters, with reference to NED. 84 who] Q *who* Ff *which* Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE *which* CNS *who* 85 beginning] From Q. Ff *beginnings* Chambers *beginning* Others *beginnings*

They say the Bishop and Northumberland  
Are fifty thousand strong. 95

WARWICK It cannot be, my lord:  
Rumour doth double, like the voice and echo,  
The numbers of the feared. Please it your Grace  
To go to bed. Upon my soul, my lord,  
The powers that you already have sent forth 100  
Shall bring this prize in very easily.  
To comfort you the more, I have received  
A certain instance that Glendower is dead.  
Your Majesty hath been this fortnight ill;  
And these unseasoned hours perforce must add 105  
Unto your sickness.

KING I will take your counsel.  
And were these inward wars once out of hand,  
We would, dear lords, unto the Holy Land. *Exeunt.*

SCENE II. GLOUCESTERSHIRE. BEFORE JUSTICE SHALLOW'S HOUSE.

*Enter Shallow and Silence, meeting; Mouldy, Shadow, Wart,  
Feeble, Bullcalf, a Servant or two with them.*

SHALLOW Come on, come on, come on. Give me your hand, sir,  
give me your hand, sir. An early stirrer, by the rood! And how  
doth my good cousin Silence?

SILENCE Good morrow, good cousin Shallow.

SHALLOW And how doth my cousin, your bedfellow? And your  
fairest daughter and mine, my god-daughter Ellen?

SILENCE Alas, a black woosel, cousin Shallow!

SHALLOW By yea and no, sir. I dare say my cousin William is  
become a good scholar. He is at Oxford still, is he not?

SILENCE Indeed, sir, to my cost. 10

99 soul,] Q *soule*, Ff *Life* Delius *life*, Others *soul*, SCENE II.] Omitted in Q.  
Ff *Scena Secunda*. GLOUCESTER . . . HOUSE.] Added by Cam after Theobald.  
*Enter . . . them.*] From Cam. Q *Enter Iustice Shallow, and Iustice Silence*.  
Ff *Enter Shallow and Silence: with Mouldie, Shadow, Wart, Feeble, Bull-*  
*calf.* The speech-prefixes in Q<sup>b</sup> in this Sc. are: Shallow, Shall., Shal., Iust.,  
Sha.; Silence, Silens, Scilens; Bard., Bar., Bardolfe; Fal., Falst., Eal., Fa.;  
Mouldy, Moul.; Shad.; Wart; Feeble; Bul. In F<sup>a</sup>: Shal., Shallow; Sil.; Bard.;  
Fal., Falst., Falstafe; Moul., Moul.; Shad.; Wart; Feeble; Bul. 1 *Come . . .*  
*on.*] Ff *Come-on, come-on, come-on:* Following Q<sup>b</sup>, Cam, Wordsworth, Delius,  
Craig, Chambers, Hemingway, Cowi, NCE read *Come on, . . . come on, sir*;  
Kittredge *Came on, . . . come on, sir.* CNS omits *sir* 7 *woosel,*] Q *woosel*,  
F<sup>a</sup> *Ouzel* F<sup>b</sup> *Ouzel*, Cam, etc. *ouzel*, Kittredge *woosel*, 8 no,] Q *no*, Ff *nay*,  
Cam, Wordsworth, Delius, Craig, etc. *may*, Cowi, Kittredge, NCE, CNS *no*,

SHALLOW A must, then, to the Inns o' Court shortly. I was once of Clement's Inn, where I think they will talk of mad Shallow yet.

SILENCE You were called 'lusty Shallow' then, cousin.

SHALLOW By the mass, I was called anything; and I would have done anything indeed too, and roundly too. There was I, and little John Doit of Staffordshire, and black George Barnes, and Francis Pickbone, and Will Squele, a Cotsole man: you had not four such swinge-bucklers in all the Inns o' Court again. And I may say to you, we knew where the bona-robas were, and had the best of them all at commandment. Then was Jack Falstaff, now Sir John, a boy, and page to Thomas Mowbray, Duke of Norfolk. 15 20

SILENCE This Sir John, cousin, that comes hither anon about soldiers? 25

SHALLOW The same Sir John, the very same. I see him break Skoggin's head at the court-gate, when a was a crack not thus high; and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn. Jesu, Jesu, the mad days that I have spent! And to see how many of my old acquaintance are dead! 30

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11 A . . . o'] Q A . . . a Ff *Hee . . . of* Cam, Craig, Hemingway, Cowl, CNS A' . . . o' Wordsworth, Kittredge, NCE A' . . . o' Delius *He . . . of* Chambers *He . . . a'* 15 By the mass,] Omitted in Ff. Wordsworth *By my troth*, 16 indeed too,] Capell, Delius omit *too* 17 Barnes,] From Q. Ff Bare, Wordsworth, Delius *Bare*, Others *Barnes*, 18 Cotsole man:] From Q. Ff *Cot-sal-man*, Cam, Delius, Craig, Chambers, Hemingway, Cowl *Cotswoold man*; Wordsworth *Cotsol' man*,— Kittredge *Cotsole man*— NCE *Cots'ol' man*. CNS *Cots'ole man*— 19 o'] Q a Ff of Delius, Craig of Chambers a' Others o' 20 bona-robas] Q *bona-robes* Ff *Bona-roba's* 20, 21 And . . . commandment.] Omitted by Wordsworth. 24 This . . . cousin,] Q<sup>b</sup> *Coosin*, *this sir Iohn* 26 see] Q see Ff *saw* Cam, Hemingway, Cowl, Kittredge, NCE, CNS see Wordsworth, Delius, Craig, Chambers *saw* 27 Skoggin's] Q *Skoggins* F<sup>a</sup> Scoggan's F<sup>a</sup> Schoggan's Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE *Skogan's* CNS *Scoggin's* Two Scogans or Skoggins are usually distinguished: the poet Henry Scogan, tutor to Henry IV's sons, to whom Chaucer wrote an envoy (*Skeat's Chaucer*, i 396), c. 1393, and who, according to Stowe, sent a ballad to Prince Hal and his brothers at supper in the Vintry; and the jester John Scogan at the court of Edward IV. The apocryphal jests of the latter were entered for publication in the *Stationers' Registers* in 1565-66 and are included in Hazlitt: *Jest*, ii 46 f. It is sometimes suggested that Shakespeare's Skoggin is compounded of these two; but Stokes concludes that Shakespeare used the name mythically; and Dover Wilson (CNS, 173) points out that according to NED, "scoggery," "scogginism," was derived from "scoggin," meaning "coarse buffoon." See also French: SG, 93. 29 Jesu, Jesu,] From Q. Ff *Oh* Wordsworth *O*, Others follow Q. 30 my] Q *my*: Ff *mine* Delius, Craig, *mine* Others *my*



SILENCE We shall all follow, cousin.

SHALLOW Certain, 'tis certain; very sure, very sure. Death, as the Psalmist saith, is certain to all: all shall die. How a good yoke of bullocks at Stamford fair?

35

SILENCE By my troth, I was not there.

SHALLOW Death is certain. Is old Double of your town living yet?

SILENCE Dead, sir.

SHALLOW Jesu, Jesu, dead! A drew a good bow; and dead! A shot a fine shoot: John a Gaunt loved him well, and betted much money on his head. Dead! a would have clapped i' th' clout at twelve score; and carried you a forehand shaft a fourteen and fourteen and a half, that it would have done a man's heart good to see. How a score of ewes now?

40

SILENCE Thereafter as they be. A score of good ewes may be worth ten pounds.

45

SHALLOW And is old Double dead?

SILENCE Here come two of Sir John Falstaff's men, as I think.

*Enter Bardolph, and one with him.*

BARDOLPH Good morrow, honest gentlemen. I beseech you, which is Justice Shallow?

50

SHALLOW I am Robert Shallow, sir, a poor esquire of this county, and one of the King's justices of the peace. What is your good pleasure with me?

33, 34 as . . . saith,] From Q. Omitted in Ff. Editors admit. Bowdler omitted this phrase and Wordsworth: SB, 289, blamed him for it. These words are not in the Psalms: see Anders, 214; Noble: B, 178. 35 Stamford] Q Samforth Ff *Stamford* 36 By my troth,] From Q. Ff *Truly Cousin*, Wordsworth, Delius, Craig follow F. Others follow Q. 39 Jesu, . . . dead!] From Q. Ff *Dead? See, see: Wordsworth See, see! dead!*— Others follow Q. 39, 40 A drew . . . A shot . . . a Gaunt] Q *a drew . . . a shot . . . a Gaunt* Ff *hee drew . . . hee shot . . . of Gaunt*. Cam, Craig, Hemingway, Cowl, CNS *a' drew . . . a' shot . . . a Gaunt* Wordsworth *'a drew . . . 'a shot . . . o' Gaunt* Delius *he drew . . . he shot . . . of Gaunt* Chambers *A' drew . . . A' shot . . . a' Gaunt* Kittredge, NCE *'A drew . . . 'A shot . . . o' Gaunt* 41 a] Q *a* Ff *hee* Cam, Craig, Hemingway, Cowl, CNS *a'* Wordsworth, NCE *'a* Delius *he* Chambers *A'* Kittredge *'A* 42-43 and . . . half,] Omitted by Wordsworth. a fourteen] From Q. Ff. *at foureteene*, Editors follow Q, but Chambers, NCE *at fourteen* 48 *Enter . . . him.*] From Q. Ff *Enter Bardolph and his Boy.* (after l. 47). Editors follow Q, but Chambers *Enter Bardolph and Page.* Hemingway follows F. 49, 50 Good . . . Shallow?] Some copies of Q assign all to Bardolph; others continue Silence's speech as far as *gentlemen*. and assign the rest to Bardolfe. Ff *Shal. Good- . . . Gentlemen.* Bard. *I beseech . . . Shallow?* Cam, Wordsworth, Delius, Craig, Chambers, Cowl, Kittredge assign all to Bardolph. NCE continues Silence's speech to *gentlemen*. and proceeds Bard. *I beeseech . . . Shallow?* Hemingway and CNS follow F.

BARDOLPH My Captain, sir, commends him to you: my Captain,  
Sir John Falstaff, a tall gentleman, by heaven, and a most 55  
gallant leader.

SHALLOW He greets me well, sir. I knew him a good backsword  
man. How doth the good knight? May I ask how my lady his  
wife doth?

BARDOLPH Sir, pardon: a soldier is better accommodated than 60  
with a wife.

SHALLOW It is well said, in faith, sir, and it is well said indeed  
too. Better accommodated! It is good: yea, indeed, is it. Good  
phrases are surely, and ever were, very commendable. Accom-  
modated! It comes of *accommodo*. Very good: a good phrase. 65

BARDOLPH Pardon me, sir: I have heard the word. Phrase call  
you it? By this good day, I know not the phrase, but I will  
maintain the word with my sword to be a soldier-like word,  
and a word of exceeding good command, by heaven. Accom-  
modated: that is, when a man is, as they say, accommodated; 70  
or when a man is, being, whereby a may be thought to be  
accommodated;—which is an excellent thing.

*Enter Falstaff.*

SHALLOW It is very just. Look, here comes good Sir John. Give  
me your good hand, give me your worship's good hand. By my  
troth, you like well and bear your years very well. Welcome, 75  
good Sir John.

FALSTAFF I am glad to see you well, good Master Robert  
Shallow. Master Surecard, as I think?

SHALLOW No, Sir John, it is my cousin Silence, in commission  
with me. 80

FALSTAFF Good Master Silence, it well befits you should be of  
the peace.

55 by heaven,] From Q. Omitted in Ff. Editors follow Q. 58-73 May I . . . just.] Omitted by Wordsworth. 60 accommodated] Q *accomodate* Ff *accommodated* Shakespeare here mocks the current affected use of this word, as Jonson did in *E. Man in his Humour* and *Poetaster*. Cowl follows Q. 64 ever were,] From Q. Ff *euery where* Editors follow Q. 67 good] From Q<sup>b</sup>. Omitted in Q Ff. Editors except NCE admit. 69 by heaven.] From Q. Omitted in Ff. Editors admit. 71 a may be] From Q. Ff *he* Editors follow Q (Cam, Craig, Chambers, Hemingway, Cowl, CNS *a* for *a* Delius *he* Kittredge, NCE *a*). 74 your good] From Q. Ff *your* Editors follow Q. 74, 75 By my troth,] From Q. Ff *Trust me*, Editors follow Q. *like*] Q *like* F<sup>1</sup>, *looke* F<sup>2</sup>, *look* Cam, Wordsworth, Delius, Cowl, Kittredge, NCE; CNS *like* Craig, Chambers, Hemingway *look* (*like well*=be in good condition). 78 Surecard,] Q *Soccard* Ff *Sure-card* Delius *Sure-card*, Others *Surecard*, 79, 81 Silence,] Q *Scilens* (Q<sup>b</sup> *Silens*.) Ff *Silence*: and *Silence*,

- SILENCE Your good worship is welcome.
- FALSTAFF Fie! this is hot weather, gentlemen. Have you provided me here half a dozen sufficient men? 85
- SHALLOW Marry, have we, sir. Will you sit?
- FALSTAFF Let me see them, I beseech you.
- SHALLOW Where's the roll? Where's the roll? Where's the roll? Let me see, let me see, let me see. So, so, so, so, so, so, so, so. Yea, marry, sir: Rafe Mouldy! Let them appear as I call: let them do so, let them do so. Let me see: where is Mouldy? 90
- MOULDY Here, and't please you.
- SHALLOW What think you, Sir John? A good-limbed fellow, young, strong, and of good friends.
- FALSTAFF Is thy name Mouldy? 95
- MOULDY Yea, and't please you.
- FALSTAFF 'Tis the more time thou wert used.
- SHALLOW Ha, ha, ha! most excellent, i' faith! Things that are mouldy lack use: very singular good! In faith, well said, Sir John, very well said. 100
- FALSTAFF Prick him.
- MOULDY I was pricked well enough before, and you could have let me alone. My old dame will be undone now for one to do her husbandry and her drudgery. You need not to have pricked me: there are other men fitter to go out than I. 105
- FALSTAFF Go to! Peace, Mouldy, you shall go. Mouldy, it is time you were spent.
- MOULDY Spent!
- SHALLOW Peace, fellow, peace. Stand aside. Know you where you are? For th' other, Sir John. Let me see: Simon Shadow! 110

84 weather, . . . Have] Q *weather gentlemen, have* Ff *weather (Gentlemen) have* (F<sup>a</sup> *weather*,) Cam, Craig, NCE, etc. *weather, gentlemen. Have* Wordsworth, Delius, Kittredge *weather*.—*Gentlemen, have* (Kittredge no dash). 85 dozen] From Q. Ff *dozen of* Editors *dozen* 89 So.] Four times only in Ff, Wordsworth, Delius. Q<sup>b</sup> has *Let me see* twice only. 90 Rafe] Q *Rafe* F<sup>a</sup>.<sup>a</sup> Raphe F<sup>a</sup>.<sup>a</sup> Ralph Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE *Ralph* CNS *Rafe* 92 and't] Q *and't* (Q<sup>b</sup> *and it*) Ff *if it* Cam, Wordsworth, Craig, Hemingway, Cowl, CNS *an't* Delius, Kittredge, NCE *an it*. Chambers *and it* 96 and't] Q *and't* Ff *if it* Cam, Wordsworth, Craig, Hemingway, Cowl, Kittredge, NCE, CNS *an't* Delius *an it* Chambers *and't* 98, 99 i' faith! . . . In faith,] From Q. Omitted in Ff. Cam, Wordsworth, Cowl, CNS i' faith! . . . In faith, Delius, Craig, Chambers, Hemingway, Kittredge, NCE i' faith! . . . In faith, 101 FALSTAFF Prick him.] Q as stage direction John pricks him. Ff *Fal. Pricke him*. John in Q=Falstaff, and the compositor evidently misunderstood a part of the talk for a S.D. and printed *pricks* for *Pricke* 102-104 I. . . drudgery.] Omitted by Wordsworth. 102 and] Q *and* Ff *if*. Cam, Delius, Craig, Hemingway, Cowl, Kittredge, NCE *an* Chambers, CNS *and*- 110 see: Simon] Q *see* Simon Ff *see*: Simon Cam,

- FALSTAFF Yea, marry, let me have him to sit under. He's like to be a cold soldier.
- SHALLOW Where's Shadow?
- SHADOW Here, sir.
- FALSTAFF Shadow, whose son art thou? 115
- SHADOW My mother's son, sir.
- FALSTAFF Thy mother's son! Like enough, and thy father's shadow. So the son of the female is the shadow of the male. It is often so, indeed; but much of the father's substance!
- SHALLOW Do you like him, Sir John? 120
- FALSTAFF Shadow will serve for summer. Prick him for we have a number of shadows fill up the muster-book.
- SHALLOW Thomas Wart!
- FALSTAFF Where's he?
- WART Here, sir. 125
- FALSTAFF Is thy name Wart?
- WART Yea, sir.
- FALSTAFF Thou art a very ragged wart.
- SHALLOW Shall I prick him, Sir John?
- FALSTAFF It were superfluous, for his apparel is built upon his 130 back, and the whole frame stands upon pins. Prick him no more.
- SHALLOW Ha, ha, ha! You can do it, sir; you can do it. I commend you well. Francis Feeble!
- FEEBLE Here, sir.
- SHALLOW What trade art thou, Feeble? 135
- FEEBLE A woman's tailor, sir.
- SHALLOW Shall I prick him, sir?
- FALSTAFF You may. But if he had been a man's tailor, he'd a

Cowl *see: Simon* Wordsworth *see:—Simon* Delius, Chambers *see:—Simon* Craig, Hemingway, Kittredge, NCE *see: Simon* CNS *see:—Simon* 111 Yea.] Q Yea Ff I Rowe Ay, Modern editors Yea, 115-119 FALSTAFF . . . substance!] Omitted by Wordsworth. 119 but much . . . substance!] From Q. Ff *but not of the Fathers substance*. Cam retained the Q reading, understanding *much* to be used in an ironical sense, as in *ii iv* 112; to which *see note*. Cam, Chambers, Cowl, Kittredge, NCE, CNS follow Q. Delius, Craig, Hemingway follow F. 122 fill] Q *fill* Ff *to fill* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *to fill* 129 him,] Q *him* Ff *him down*, Cam, Chambers *him down*; Wordsworth, Delius, Craig, Hemingway, Cowl, Kittredge, NCE, CNS *him*, 130 his] Omitted in Q. Editors admit. upon] Q *vpon* F<sup>1</sup>, <sup>3</sup>, <sup>4</sup> *vp-on* CNS *up on* 135 SHALLOW] From Q Ff. Theobald, Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge, NCE ascribe to Falstaff. Cam, CNS Shallow. 138, 139 But . . . you.] Omitted by Wordsworth. 138 he'd a] Q *hee'd a* Ff *he would have* Cam, Cowl *he'd ha'* Delius follows F. Craig, Hemingway *he'd have* Kittredge *he'd 'a'* Chambers, NCE, CNS *he'd ha'*

- pricked you. Wilt thou make as many holes in an enemy's battle as thou hast done in a woman's petticoat? 140
- FEEBLE I will do my good will, sir. You can have no more.
- FALSTAFF Well said, good woman's tailor! Well said, courageous Feeble! Thou wilt be as valiant as the wrathful dove or most magnanimous mouse. Prick the woman's tailor: well, Master Shallow; deep, Master Shallow. 145
- FEEBLE I would Wart might have gone, sir.
- FALSTAFF I would thou wert a man's tailor, that thou mightst mend him and make him fit to go. I cannot put him to a private soldier that is the leader of so many thousands. Let that suffice, most forcible Feeble. 150
- FEEBLE It shall suffice, sir.
- FALSTAFF I am bound to thee, reverend Feeble. Who is next?
- SHALLOW Peter Bullcalf o' th' green!
- FALSTAFF Yea, marry, let's see Bullcalf.
- BULLCALF Here, sir. 155
- FALSTAFF 'Fore God, a likely fellow! Come, prick me Bullcalf till he roar again.
- BULLCALF O Lord! good my lord Captain,—
- FALSTAFF What, dost thou roar before thou art pricked?
- BULLCALF O Lord, sir! I am a diseased man. 160
- FALSTAFF What disease hast thou?
- BULLCALF A whoreson cold, sir, a cough, sir, which I caught with ringing in the King's affairs upon his coronation day, sir.
- FALSTAFF Come, thou shalt go to the wars in a gown: we will have away thy cold. And I will take such order that thy friends 165 shall ring for thee. Is here all?
- SHALLOW Here is two more called than your number. You must have but four here, sir. And so, I pray you, go in with me to dinner.

140 a . . . petticoat?] Wordsworth *using thy needle?* 144, 145 Prick . . . Shallow.] Omitted by Wordsworth. 144 tailor: well,] Q *tailor: wel* Ff *Taylor well* (F<sup>2</sup>, 4 *well*,) Cam, Cowl, CNS *tailor: well*, Delius, NCE *tailor. Well*, Craig, Hemingway *tailor: well*, Chambers, Kittredge *tailor well*, 151 sir.] Omitted in Ff. Editors admit. 152 next?] Q *next?* Ff *the next?* Editors *next?* 153 o' th'] Q *o' th* Ff *of the* Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl *o' the* Delius *of the* Others *o' th'* 154 let's] Q *lets* Ff *let vs* Delius *let us* Others *let's* 156 'Fore God,] From Q. Ff *Trust me*, Wordsworth *Trust me*, Others follow Q. 158, 160 O Lord] From Q. Ff *Oh*, Editors follow Q. 158 Captain,—] Q Ff *captaine*. or *Captaine*. Theobald added dash, generally adopted, but Chambers *captain!* 159 thou art] From Q. Ff *th'art* Editors *thou art* 162 whoreson] Q *horson* Ff *whorson* Wordsworth *villanous* 167 Here] Q *Here* Ff *There* Editors *Here* two] Omitted in Capell, Wordsworth.

FALSTAFF Come, I will go drink with you, but I cannot tarry 170.  
dinner. I am glad to see you, by my troth, Master Shallow.

SHALLOW O, Sir John, do you remember since we lay all night in  
the windmill in Saint George's Field?

FALSTAFF No more of that, good Master Shallow, no more of  
that. 175

SHALLOW Ha! 'twas a merry night. And is Jane Nightwork alive?

FALSTAFF She lives, Master Shallow.

SHALLOW She never could away with me.

FALSTAFF Never, never. She would always say she could not  
abide Master Shallow. 180

SHALLOW By the mass, I could anger her to th' heart. She was  
then a bona-roba. Doth she hold her own well?

FALSTAFF Old, old, Master Shallow.

SHALLOW Nay, she must be old. She cannot choose but be old.  
Certain she's old; and had Robin Nightwork by old Nightwork 185  
before I came to Clement's Inn.

SILENCE That's fifty-five year ago.

SHALLOW Ha, cousin Silence, that thou hadst seen that that  
this knight and I have seen! Ha, Sir John, said I well?

FALSTAFF We have heard the chimes at midnight, Master 190  
Shallow.

SHALLOW That we have, that we have, that we have: in faith,  
Sir John, we have. Our watch-word was 'Hem boys!' Come,  
let's to dinner; come, let's to dinner. Jesus, the days that we  
have seen! Come, come. 195

*Exeunt Falstaff and the Justices.*

BULLCalf Good master Corporate Bardolph, stand my friend;  
and here's four Harry ten shillings in French crowns for you.  
In very truth, sir, I had as lief be hanged, sir, as go. And yet,  
for mine own part, sir, I do not care; but rather, because I am

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171 by my] Q by my Ff in good Editors by my 173 Saint] F<sup>1</sup> S Field?] F<sup>4</sup> Fields? 174, 175 good . . . that.] From Ff. Q master Shallow. Editors follow F. 176-187 SHALLOW . . . ago.] Omitted by Wordsworth. 176 'twas] Q *twas* Ff *it was* Delius, Craig *it was* Others *'twas* 181 By the mass,] Omitted in Ff. Editors admit. 183 Master] F<sup>1</sup> M. 186 Clement's Inn.] Ff Clements *Inne*. Some copies of Q *Clemham*. 187 year] Q *yeare* F<sup>1</sup>.<sup>2</sup> *yeeres* F<sup>3</sup>.<sup>4</sup> *yeares* Delius, Hemingway *years* Others *year* 192 That we have] Thrice in Q; twice in Ff. Editors follow Q. 193 'Hem boys!'] Q *Hemboies*, Ff *Hem-Boyes*. Staunton describes *Hem*, *boys* as part of the refrain of a song (Anders, 180) and Dover Wilson (CNS, 177) as the toppers' cry of encouragement. 194 Jesus,] From Q. Ff *Oh* Wordsworth, Delius *O*, Chambers, NCE *Jesu*, Others *Jesus*, 195 *Exeunt . . . Justices.*] From Capell. Q *exeunt*. Omitted in Ff. 197 here's] Q *heres* Ff *heere is* Delius *here is* Others *here's*

unwilling, and, for mine own part, have a desire to stay with  
my friends; else, sir, I did not care, for mine own part, so much.

BARDOLPH Go to: stand aside.

MOULDY And, good master Corporal Captain, for my old  
dame's sake, stand my friend. She has nobody to do anything  
about her when I am gone; and she is old, and cannot help  
herself. You shall have forty, sir.

BARDOLPH Go to: stand aside.

FEEBLE By my troth, I care not, a man can die but once. We  
owe God a death. I'll ne'er bear a base mind. And't be my  
dest'ny, so. And't be not, so. No man's too good to serve 's  
prince; and let it go which way it will, he that dies this year is  
quit for the next.

BARDOLPH Well said: th'art a good fellow.

FEEBLE Faith, I'll bear no base mind.

*Enter Falstaff and the Justices.*

FALSTAFF Come, sir, which men shall I have? 215

SHALLOW Four of which you please.

BARDOLPH Sir, a word with you: I have three pound to free  
Mouldy and Bullcalf.

FALSTAFF Go to: well.

SHALLOW Come, Sir John, which four will you have? 220

FALSTAFF Do you choose for me.

SHALLOW Marry, then, Mouldy, Bullcalf, Feeble and Shadow.

FALSTAFF Mouldy and Bullcalf: for you, Mouldy, stay at home  
till you are past service; and for your part, Bullcalf, grow till  
you come unto it. I will none of you. 225

SHALLOW Sir John, Sir John, do not yourself wrong. They are  
your likeliest men, and I would have you served with the best.

202, 207, 219 Go to:] F<sup>1</sup>. <sup>a</sup> *Go-too*: 203 my old] Q *my* (some copies of Q *my old*). Ff *my old* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, NCE, CNS *my old* Kittredge *my* 204 has] Q *has* Ff *hath* Editors *has* 208 By my troth.] From Q. Omitted in Ff. Editors follow Q. 209 owe God] From Q. Ff *owe* Editors follow Q. I'll ne'er] Q *lie nere* Ff *I will neuer* Editors *I'll ne'er* 209, 210 And't . . . And't] Q *and't . . . and't* Ff *if it . . . if it* Cam, Wordsworth, Delius, Craig, Hemingway, Cowl *an't . . . an't* Chambers *And't . . . and't* Kittredge, NCE, CNS *An't . . . an't* 210 man's . . . serve 's] From Q. Ff *man is . . . serve his* Delius *man's . . . serve his* Chambers *man is . . . serve's* Others follow Q. 213 th'art] From Q. Ff *thou art* Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl *thou'rt* Delius *thou art* Kittredge, NCE, CNS *Th'art or th'art* 214 Faith, I'll] From Q. Ff *Nay, I will* Editors follow Q. *Enter . . . Justices.*] Omitted in Ff. 217 pound] Wordsworth *pounds* 222 Shadow.] Q *Sadow*. F<sup>1</sup> *Shadow*. F<sup>2-4</sup> *Shallow*. 224 till you] Tyrwhitt conj., Rann, Steevens, Wordsworth *still*; you

FALSTAFF Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thewes, the stature, bulk, and big assemblance of a man! Give me the spirit, Master Shallow. 230 Here's Wart; you see what a ragged appearance it is: A shall charge you and discharge you with the motion of a pewterer's hammer, come off and on swifter than he that gibbets on the brewer's bucket. And this same half-faced fellow, Shadow: give me this man. He presents no mark to the enemy: the 235 foeman may with as great aim level at the edge of a penknife. And for a retreat, how swiftly will this Feeble, the woman's tailor, run off! O, give me the spare men, and spare me the great ones. Put me a caliver into Wart's hand, Bardolph.

BARDOLPH Hold, Wart, traverse: thas, thas, thas. 240

FALSTAFF Come, manage me your caliver. So: very well. Go to: very good, exceeding good. O, give me always a little, lean, old, chopt, bald shot. Well said, i' faith, Wart; thou'rt a good scab. Hold, there's a tester for thee.

SHALLOW He is not his craft's master: he doth not do it right. 245 I remember at Mile-end Green, when I lay at Clement's Inn,— I was then Sir Dagonet in Arthur's show,—there was a little quiver fellow, and a would manage you his piece thus; and a would about and about, and come you in and come you in. 'Rah, tah, tah,' would a say; 'bounce' would a say; and away 250 again would a go, and again would a come. I shall ne'er see such a fellow.

FALSTAFF These fellows will do well, Master Shallow. God keep you, Master Silence. I will not use many words with you. Fare

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231 Here's Wart:] Q *heres Wart*, Ff *Where's Wart?* Cam, Craig, Chambers, Hemingway, Cowl, NCE *Here's Wart*; Wordsworth, Delius *Here's Wart*;— Kittredge *Here's Wart*. CNS *Here's Wart*, A] Q a Ff *hee* or *he* Cam, Craig, Hemingway, Cowl, CNS a' Wordsworth 'a Delius *he* Chambers A' Kittredge, NCE 'A 240 *thas, thas, thas*.] From Q. Ff *thus, thus, thus*. Kittredge follows Q; others follow F. Onions glosses *traverse* as "(military term): to march, esp. backwards and forwards." We may suppose that Bardolph demonstrates the method to Wart, drill-sergeant-wise, with his "thas, thas, thas." 243 chopt.] From Q Ff. Cam, NCE *chapt*, Wordsworth, Delius *chapped*, Craig, Hemingway *chopp'd*, Chambers *chopped*, Cowl, Kittredge, CNS *chopt*, bald shot.] Q *Ballde, shot*: Ff *bald Shot*. i' faith] From Q. Omitted in Ff. Editors admit. 245 craft's master:] Q Ff, <sup>a</sup> *craftis-master*, F<sup>a</sup>, <sup>4</sup> *Craft-master*, Cam *craft's-master*; Others *craft's master*; (some *master*). 247 Arthur's show.] Referring to pageants held at Mile End by bodies of archers, one of which is recorded as styling itself Prince Arthur's Knights. See Col. H. Walrond on *Archery*, in Sh. Eng., ii 385, 386; and Cowl, 132, 133. 248, 249, 250, 251 a] Q a Ff *hee* or *he* Cam, Craig, Chambers, Hemingway, Cowl, CNS a' Wordsworth, Kittredge, NCE 'a Delius *he* 251 *ne'er*] Q *neve* Ff *neuer* Delius, Craig, Hemingway *never* Others *ne'er* 253 *will*] Q *wooll* Ff *will*: 253, 254 *Master*] Q *Ma*: God keep you,] From Q. Ff



you well, gentlemen both. I thank you. I must a dozen mile 255  
to-night. Bardolph, give the soldiers coats.

SHALLOW Sir John, the Lord bless you! God prosper your affairs!  
God send us peace! At your return visit our house. Let our old  
acquaintance be renewed. Peradventure I will with ye to the  
court. 260

FALSTAFF 'Fore God, would you would, Master Shallow.

SHALLOW Go to: I have spoke at a word. God keep you.

FALSTAFF Fare you well, gentle gentlemen. (*Exeunt Justices.*)

On, Bardolph: lead the men away. (*Exeunt Bardolph, Recruits,  
&c.*) As I return, I will fetch off these justices. I do see the bottom 265  
of Justice Shallow. Lord, Lord, how subject we old men are to  
this vice of lying! This same starved justice hath done nothing  
but prate to me of the wildness of his youth, and the feats he  
hath done about Turnbull Street; and every third word a lie,  
duer paid to the hearer than the Turk's tribute. I do remember 270  
him at Clement's Inn like a man made after supper of a cheese-  
paring. When a was naked, he was, for all the world, like a forked  
radish, with a head fantastically carved upon it with a knife.  
A was so forlorn, that his dimensions to any thick sight were  
invisible. A was the very genius of famine; yet lecherous as a 275  
monkey, and the whores called him mandrake. A came ever in  
the rearward of the fashion, and sung those tunes to the over-  
scutched huswives that he heard the carmen whistle, and swear

*Farewell* Editors follow Q. 257 the Lord . . . God prosper] From Q. Ff  
Heaven . . . and prosper Craig the Lord . . . and prosper Others follow Q (Delius  
and God). 258 God send] From Q. Ff and send Delius and send Others God  
send peace! At your] Q peace at your Ff Peace. As you Cam, Craig, Cham-  
bers, Hemingway, Cowl, Kittredge, NCE, CNS peace! At your Wordsworth,  
Delius peace! As you 259 ye] Q ye Ff you Wordsworth, Delius you Others  
ye 261 'Fore . . . Shallow.] Q Fore God would you would. Ff I would you  
would, Master Shallow. Cam, Craig, Chambers, Hemingway, Cowl, Kittredge  
'Fore God, I would you would, Master Shallow. (some omit apostrophe and  
comma). Wordsworth follows F. Delius 'Fore God, I would you would. NCE,  
CNS 'Fore God, would you would, Master Shallow. 262 God keep you.] From  
Q. Ff Fare you well, Wordsworth, Delius follow F. Others Q. 263 *Exeunt*  
*Justices.*] From Cam. Q exit. Ff Exit. after 262. 264 On,] Q Shal. On  
264, 265 *Exeunt* . . . &c.] Added by Capell. 266 Lord, Lord,] From Q.  
Omitted in Ff. Wordsworth Heaven forgive us, Others follow Q. 272,  
274, 275, 276, 281 a or A] Q a Ff hee or he Cam, Craig, Chambers, Hem-  
ingway, Cowl, CNS a' or A' Wordsworth 'a Delius he Kittredge, NCE  
'a or 'A 275 invisible.] From Rowe. Q Ff invincible. Cam, CNS invisible.  
Hemingway invisible: Wordsworth, Delius, etc. invincible: or invincible.  
Schmidt glosses invincible as "not to be evinced, . . . indeterminable." genius]  
Q gemies in some copies. 275, 276 yet . . . mandrake.] From Q. Omitted in  
Ff, Wordsworth. 276 ever] Q ouer Ff euer Editors ever 277-279 and sung  
. . . good-nights.] Omitted in Ff, Wordsworth. Others admit. 277, 278  
overscutched] Q ouerschucht Delius, Craig over-scutched Others overscutched

they were his fancies or his good-nights. And now is this Vice's dagger become a squire, and talks as familiarly of John a Gaunt 280 as if he had been sworn brother to him; and I'll be sworn a ne'er saw him but once in the Tilt-yard; and then he burst his head for crowding among the marshal's men. I saw it, and told John a Gaunt he beat his own name; for you might have thrust him and all his apparel into an eel-skin: the case of a treble hautboy 285 was a mansion for him, a court. And now has he land and beefs. Well, I'll be acquainted with him, if I return; and't shall go hard but I'll make him a philosopher's two stones to me. If the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him. Let time shape, and 290 there an end. *Exit.*

## ACT IV

## SCENE I. YORKSHIRE. GAULTREE FOREST.

*Enter the Archbishop of York, Mowbray, Hastings, and others.*

## ARCHBISHOP

What is this forest called?

## HASTINGS

'Tis Gaultree Forest, and't shall please your Grace.

280 John a Gaunt] From Q. Ff Iohn of Gaunt, 281 a ne'er] Q a nere Ff hee neuer Cam, Chambers, Cowl, CNS a' ne'er Wordsworth, Kittredge, NCE 'a ne'er Delius he never Craig, Hemingway a' never 284 thrust] From Q. Ff truss'd Delius, CNS trussed Others thrust 285 hautboy] Q hoboy F<sup>1-2</sup> Hoe-boy F<sup>4</sup> Ho-boy 286 has . . . beefs.] From Q. Ff hath . . . Beeues. Cam, Craig, Chambers, Hemingway, Cowl, CNS has . . . beefs. Wordsworth, Delius, Kittredge, NCE has . . . beeves. 287 I'll] Q ile Ff I will Delius, Craig I will Others I'll be] Some copies of Q he and't] Q and t' Ff and it Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl and it Kittredge, NCE, CNS and't 288 I'll] Ff I will two stones] Wordsworth stone 290 him. Let] Some copies of Q him, till 291 *Exit.*] From Capell. Omitted in Q. Ff Exeunt. ACT IV SCENE I.] Not in Q. Ff Actus Quartus. Scena Prima. YORKSHIRE . . . FOREST.] Added by Cam. (Galtres Forest, north of York; spelt Galtree in Holinshed, 152; Gaultree in Q and Gaultree in F.) *Enter . . . others.*] Q Enter the Archbishop, Mowbray, Bardolfe, Hastings, within the forrest of Gaultree. Ff Enter the Archbishop, Mowbray, Hastings, Westmerland, Coleuile. The speech-prefixes in this Sc. in Q are Bish., Bishop; Hast., Hastings; Mowb., Mowbray, Mow., Mou., Moub., Messenger; West. In F: Bish.; Hast.; Mess.; Mōw.; West. 1 ARCHBISHOP] Q Bish. Ff Bish. (Q Ff have Bish., or Bishop. throughout the Sc.) 2 Gaultree] From Q. Ff Gaultree

## ARCHBISHOP

Here stand, my lords, and send discoverers forth  
To know the numbers of our enemies.

## HASTINGS

We have sent forth already.

## ARCHBISHOP

'Tis well done.

5

My friends and brethren in these great affairs,  
I must acquaint you that I have received  
New-dated letters from Northumberland;  
Their cold intent, tenor and substance, thus:  
Here doth he wish his person, with such powers  
As might hold sortance with his quality,  
The which he could not levy; whereupon  
He is retired, to ripe his growing fortunes,  
To Scotland: and concludes in hearty prayers  
That your attempts may overlive the hazard  
And fearful meeting of their opposite.

10

15

## MOWBRAY

Thus do the hopes we have in him touch ground  
And dash themselves to pieces.

*Enter Messenger.*

## HASTINGS

Now, what news?

## MESSENGER

West of this forest, scarcely off a mile,  
In goodly form comes on the enemy;  
And, by the ground they hide, I judge their number  
Upon or near the rate of thirty thousand.

20

## MOWBRAY

The just proportion that we gave them out.  
Let us sway on and face them in the field.

*Enter Westmoreland.*

## ARCHBISHOP

What well-appointed leader fronts us here?

25

## MOWBRAY

I think it is my Lord of Westmoreland.

## WESTMORELAND

Health and fair greeting from our general,  
The Prince, Lord John and Duke of Lancaster.

18 *Enter Messenger.*] From Q. Ff *Enter a Messenger.* 24 *sway on*] Ff *sway-on*, or *sway on*. Various emendations proposed such as Collier's *Let's away on* and Kinnear's *Let us softly on*, with reference to *softly on* in *J. Caesar* vi i and *Hamlet* iv iv. *sway on* seems, however, to imply the onward movement of powerful forces.

## ARCHBISHOP

Say on, my Lord of Westmoreland, in peace.  
What doth concern your coming?

## WESTMORELAND

Then, my lord,

30

Unto your Grace do I in chief address

The substance of my speech. If that rebellion

Came like itself, in base and abject routs,

Led on by bloody youth, guarded with rags,

And countenanced by boys and beggary;

35

I say, if damned commotion so appeared,

In his true, native and most proper shape,

You, reverend father, and these noble lords

Had not been here to dress the ugly form

Of base and bloody insurrection

40

With your fair honours. You, lord Archbishop,

Whose see is by a civil peace maintained,

Whose beard the silver hand of peace hath touched,

Whose learning and good letters peace hath tutored,

Whose white investments figure innocence,

45

The dove and very blessed spirit of peace,

Wherefore do you so ill translate yourself

Out of the speech of peace that bears such grace

Into the harsh and boist'rous tongue of war;

Turning your books to graves, your ink to blood,

50

Your pens to lances, and your tongue divine

To a loud trumpet and a point of war?

## ARCHBISHOP

Wherefore do I this? So the question stands.

Briefly to this end: we are all diseased,

And with our surfeiting and wanton hours

55

Have brought ourselves into a burning fever,

And we must bleed for it; of which disease

Our late King, Richard, being infected, died.

But, my most noble Lord of Westmoreland,

I take not on me here as a physician,

60

30 Then, my lord,] From Ff. Omitted in some copies of Q. Editors admit.  
34 bloody] Singer, Dyce, Wordsworth *heady*. guarded] Here signifies trimmed  
or ornamented. Minshew has *gard* for border of a garment, and Cotgrave  
"Bordure, a border, welt, hemme, or gard of a garment." rags,] Q *rage*, Ff  
*Rage*, Singer's emendation, generally adopted, but Delius *rage*, 35 counten-  
anced] Some copies of Q *countenaunst* 36 damned] Wordsworth *curr'd* ap-  
peared] From Pope. Q Ff *appeare*, or *appear*, Editors follow Pope. 40 base]  
Dyce, Wordsworth *bare* 45 figure] Q *figures* (some copies). Editors *figure* 46  
peace,] Q *peace*. F<sup>1-2</sup> *Peace*. F<sup>4</sup> *Peace*; 50 graves,] Steevens conj., Rann,  
Wordsworth, Craig, Chambers, Hemingway *greaves*, 55-79 And . . . wrong.]  
Omitted in Q. Editors admit.

Nor do I as an enemy to peace  
 Troop in the throngs of military men;  
 But rather show a while like fearful war  
 To diet rank minds sick of happiness,  
 And purge th' obstructions which begin to stop 65  
 Our very veins of life. Hear me more plainly.  
 I have in equal balance justly weighed  
 What wrongs our arms may do, what wrongs we suffer,  
 And find our griefs heavier than our offences.  
 We see which way the stream of time doth run, 70  
 And are enforced from our most quiet there  
 By the rough torrent of occasion;  
 And have the summary of all our griefs,  
 When time shall serve, to show in articles;  
 Which long ere this we offered to the King, 75  
 And might by no suit gain our audience.  
 When we are wronged and would unfold our griefs,  
 We are denied access unto his person  
 Even by those men that most have done us wrong.  
 The dangers of the days but newly gone, 80  
 Whose memory is written on the earth  
 With yet appearing blood, and the examples  
 Of every minute's instance, present now,  
 Hath put us in these ill-beseeming arms,  
 Not to break peace or any branch of it, 85  
 But to establish here a peace indeed,  
 Concurring both in name and quality.

## WESTMORELAND

When ever yet was your appeal denied?  
 Wherein have you been gallèd by the King?  
 What peer hath been suborned to grate on you 90  
 That you should seal this lawless bloody book  
 Of forged rebellion with a seal divine,  
 And consecrate commotion's bitter edge?

61 to] CNS of 71 most quiet there] Ff *most quiet there*, Hanmer, etc., Delius, Craig, Chambers, Hemingway *most quiet sphere* Wordsworth *quiet sphere* (reading *enforcèd*) Cam, Cowl, Kittredge, NCE *most quiet there* Vaughan, CNS *most quiet shore* *shore* is a quite possible misreading of *there* and Dover Wilson finds that it fits well with *stream of time* and *torrent of occasion* 84 Hath] Q Ff *Hath* Theobald, Wordsworth, Delius, Craig, Hemingway *Have* Cam, Chambers, Cowl, Kittredge, NCE, CNS *Hath* 93-95 And . . . edge? . . . To . . . cruelty,] Ff and some copies of Q omit both ll. 93 and 95. Cam, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE print the whole passage. CNS encloses 93, 95 in square brackets and thinks we should do well in following F in omitting them. NCE reads *cruelty*. in l. 95 instead of the usual *cruelty*, Cam thinks with Malone, Singer, Spedding and others

## ARCHBISHOP

My brother general, the commonwealth,  
To brother born an household cruelty, 95  
I make my quarrel in particular.

## WESTMORELAND

There is no need of any such redress;  
Or if there were, it not belongs to you.

## MOWBRAY

Why not to him in part, and to us all  
That feel the bruises of the days before, 100  
And suffer the condition of these times  
To lay a heavy and unequal hand  
Upon our honours?

## WESTMORELAND O, my good Lord Mowbray,

Construe the times to their necessities,  
And you shall say indeed, it is the time, 105  
And not the King, that doth you injuries.  
Yet for your part, it not appears to me  
Either from the King or in the present time  
That you should have an inch of any ground  
To build a grief on. Were you not restored 110  
To all the Duke of Norfolk's signories,  
Your noble and right well remembered father's?

## MOWBRAY

What thing, in honour, had my father lost  
That need to be revived and breathed in me?  
The King that loved him, as the state stood then, 115  
Was force perforce compelled to banish him:  
And then that Henry Bolingbroke and he,  
Being mounted and both roused in their seats,  
Their neighing coursers daring of the spur,  
Their armed staves in charge, their beavers down, 120  
Their eyes of fire sparkling through sights of steel  
And the loud trumpet blowing them together,  
Then, then, when there was nothing could have stayed  
My father from the breast of Bolingbroke,  
O, when the King did throw his warder down, 125

that a line or some lines have been lost, and some displaced, and that the true text is irrecoverable. A. Hart thought that the censor had mutilated the passage. For the conjectures and emendations, which are many, see Shaaber, 288-293, who thinks that Shakespeare himself may have cancelled ll. 93, 95, which got included by accident, and that without l. 95 the Archbishop's speech gives good sense. 102, 103 To . . . honours?] As in Q. One line in Ff. 103-139 O, my . . . King.] Omitted in Q. Editors admit. 116 force perforce] Ff *forc'd, perforce* Theobald's emendation adopted by editors and Kellner. 117 then] Rowe, Staunton, Dyce, Wordsworth, Kittredge *when*

His own life hung upon the staff he threw.  
 Then threw he down himself and all their lives  
 That by indictment and by dint of sword  
 Have since miscarried under Bolingbroke.

WESTMORELAND

You speak, Lord Mowbray, now you know not what. 130  
 The Earl of Hereford was reputed then  
 In England the most valiant gentleman.  
 Who knows on whom fortune would then have smiled?  
 But if your father had been victor there,  
 He ne'er had borne it out of Coventry. 135  
 For all the country in a general voice  
 Cried hate upon him; and all their prayers and love  
 Were set on Hereford, whom they doted on,  
 And blessed and graced indeed more than the King.  
 But this is mere digression from my purpose. 140  
 Here come I from our princely general  
 To know your griefs; to tell you from his Grace  
 That he will give you audience; and wherein  
 It shall appear that your demands are just,  
 You shall enjoy them, everything set off 145  
 That might so much as think you enemies.

MOWBRAY

But he hath forced us to compel this offer;  
 And it proceeds from policy, not love.

WESTMORELAND

Mowbray, you overween to take it so:  
 This offer comes from mercy, not from fear. 150  
 For, lo! within a ken our army lies,  
 Upon mine honour, all too confident  
 To give admittance to a thought of fear.  
 Our battle is more full of names than yours,  
 Our men more perfect in the use of arms, 155  
 Our armour all as strong, our cause the best;  
 Then reason will our hearts should be as good.  
 Say you not then our offer is compelled.

MOWBRAY

Well, by my will we shall admit no parley.

WESTMORELAND

That argues but the shame of your offence. 160

138 Hereford,] F<sup>1</sup> Herford, F<sup>2</sup> Herefold, 139 graced indeed] From Theobald. Ff *grac'd*, and *did* Editors generally follow Theobald, but NCE *grac'd* and *did*, Cam. conj. *graced* and *eyed* 140 But] Q West. But 146 think] From Q Ff. Capell, Wordsworth *hint* 157 will] Pope, Johnson, Wordsworth, Delius *wills*

A rotten case abides no handling.

HASTINGS

Hath the Prince John a full commission,  
In very ample virtue of his father,  
To hear and absolutely to determine  
Of what conditions we shall stand upon?

165

WESTMORELAND

That is intended in the general's name.  
I muse you make so slight a question.

ARCHBISHOP

Then take, my Lord of Westmoreland, this schedule,  
For this contains our general grievances.  
Each several article herein redressed,  
All members of our cause, both here and hence,  
That are insinewed to this action,  
Acquitted by a true substantial form,  
And present execution of our wills  
To us and to our purposes confined,  
We come within our awful banks again,  
And knit our powers to the arm of peace.

170

175

WESTMORELAND

This will I show the general. Please you, lords,  
In sight of both our battles we may meet;  
And either end in peace, which God so frame!  
Or to the place of diff'rence call the swords  
Which must decide it.

180

ARCHBISHOP

My lord, we will do so.

*Exit Westmoreland.*

MOWBRAY

There is a thing within my bosom tells me  
That no conditions of our peace can stand.

HASTINGS

Fear you not that. If we can make our peace  
Upon such large terms and so absolute  
As our conditions shall consist upon,  
Our peace shall stand as firm as rocky mountains.

185

161 handling.] Trisyllabic, *handeling* 175 purposes confined,] *Q purposes confinde*, *Ff purposes confin'd*, Malone, *Delius purposes, consign'd*; Dyce (i), Craig, Hemingway *purposes consign'd*; Capell *purposes, confirm'd*, Dyce (ii), Wordsworth *purposes confirm'd*.— Others follow Q F. 179, 180 meet; And] From Theobald. *Q meets*, *At Ff meets At* Editors follow Theobald. 180 God] *Q God Ff Heaven* Editors *God* 182 *Exit Westmoreland.*] From Q. Omitted in Ff. 185 not that. If] *Q F<sup>2</sup> not, that if F<sup>2-4</sup> not that, if* Cam, Wordsworth, Delius, Craig, Hemingway, Cowl, CNS *not that: if* Chambers *not that! If* Kittredge, NCE *not that. If*



MOWBRAY

Yea, but our valuation shall be such  
 That every slight and false-derived cause, 190  
 Yea, every idle, nice and wanton reason  
 Shall to the King taste of this action;  
 That, were our royal faiths martyrs in love,  
 We shall be winnowed with so rough a wind  
 That even our corn shall seem as light as chaff 195  
 And good from bad find no partition.

ARCHBISHOP

No, no, my lord. Note this: the King is weary  
 Of dainty and such picking grievances;  
 For he hath found to end one doubt by death  
 Revives two greater in the heirs of life, 200  
 And therefore will he wipe his tables clean,  
 And keep no tell-tale to his memory  
 That may repeat and history his loss  
 To new remembrance. For full well he knows  
 He cannot so precisely weed this land 205  
 As his misdoubts present occasion.  
 His foes are so enrooted with his friends  
 That, plucking to unfix an enemy,  
 He doth unfasten so and shake a friend.  
 So that this land, like an offensive wife 210  
 That hath enraged him on to offer strokes,  
 As he is striking, holds his infant up,  
 And hangs resolved correction in the arm  
 That was upreared to execution.

HASTINGS

Besides, the King hath wasted all his rods 215  
 On late offenders, that he now doth lack  
 The very instruments of chastisement;  
 So that his power, like to a fangless lion,  
 May offer, but not hold.

ARCHBISHOP

'Tis very true.  
 And therefore be assured, my good Lord Marshal, 220  
 If we do now make our atonement well,  
 Our peace will, like a broken limb united,  
 Grow stronger for the breaking.

MOWBRAY

Be it so.  
 Here is returned my Lord of Westmoreland.

189 Yea,] Q Yea Ff I, Rowe, Wordsworth, Delius Ay, Others Yea, 198 Of dainty . . . grievances;] From Q Ff. Johnson *Of picking out such dainty grievances* Wordsworth *Of picking nice and dainty grievances*: Others follow Q F, but Dover Wilson conj. *search-picking* for *such picking* 223, 224 Be . . . Westmoreland.] As in Ff. One line in Q.

*Enter Westmoreland.*

WESTMORELAND

The Prince is here at hand. Pleaseth your lordship 225  
To meet his Grace just distance 'tween our armies.

MOWBRAY

Your Grace of York, in God's name, then, set forward.

ARCHBISHOP

Before, and greet his Grace. My lord, we come. *Exeunt.*

SCENE II. ANOTHER PART OF GAULTREE FOREST.

*Enter, from one side, Mowbray, attended; afterwards, the Archbishop, Hastings, and others: from the other side, Prince John of Lancaster, and Westmoreland, Officers, and others with them.*

LANCASTER

You are well encountered here, my cousin Mowbray.  
Good day to you, gentle lord Archbishop;  
And so to you, Lord Hastings, and to all.  
My Lord of York, it better showed with you  
When that your flock, assembled by the bell, 5  
Encircled you to hear with reverence  
Your exposition on the holy text,  
Than now to see you here an iron man,  
Cheering a rout of rebels with your drum,  
Turning the word to sword and life to death. 10  
That man that sits within a monarch's heart,  
And ripens in the sunshine of his favour,  
Would he abuse the countenance of the king,  
Alack, what mischiefs might he set abroad  
In shadow of such greatness! With you, lord Bishop, 15  
It is even so. Who hath not heard it spoken  
How deep you were within the books of God?  
To us the speaker in his parliament;

227 God's . . . set] From Q. Ff *heauen's* (set omitted). Editors follow Q.  
228 *Exeunt.*] Added by Capell. SCENE II.] Not in Q Ff. Added by Capell.  
ANOTHER . . . FOREST.] Added by Ed. after Steevens. *Enter . . . them.*] From  
Capell. Q Enter Prince Iohn and his armie. (after iv i 226). Ff Enter Prince  
Iohn. (after iv i 228). The speech-prefixes in this Sc. in Q are: Iohn, Prince,  
Prin.; Bishop; Mow., Mowbray; Hast., Hastings; West. In F<sup>1</sup>: Iohn; Bish.;  
Mow.; Hast.; West. 1 You are] Pope, Wordsworth *You're* 8 Than] Q  
*That* man.] Q *man talking*, Ff omit *talking*, Most editors omit *talking*,  
but CNS admits it. Dover Wilson suggests that an "iron man talking" is  
contrasted with the priest talking to his flock, or "man talking" may be a  
misprint. 17, 19, 27 God] Q *God* Ff *Heauen* Editors *God*

To us th' imagined voice of God himself;  
The very opener and intelligencer  
Between the grace, the sanctities of heaven  
And our dull workings. O, who shall believe  
But you misuse the reverence of your place,  
Employ the countenance and grace of heav'n,  
As a false favourite doth his prince's name,  
In deeds dishonourable? You have ta'en up,  
Under the counterfeited zeal of God,  
The subjects of his substitute, my father,  
And both against the peace of heaven and him  
Have here up-swarmed them.

ARCHBISHOP	Good my Lord of Lancaster,	30
	I am not here against your father's peace;	
	But, as I told my Lord of Westmoreland,	
	The time misordered doth, in common sense,	
	Crowd us and crush us up to this monstrous form	
	To hold our safety up. I sent your Grace	35
	The parcels and particulars of our grief,	
	The which hath been with scorn shoved from the court,	
	Whereon this Hydra son of war is born;	
	Whose dangerous eyes may well be charmed asleep	
	With grant of our most just and right desires,	40
	And true obedience, of this madness cured,	
	Stoop tamely to the foot of majesty.	

**MOWBRAY**  
If not, we ready are to try our fortunes  
To the last man.

**HASTINGS** And though we here fall down,  
We have supplies to second our attempt. 45  
If they miscarry, theirs shall second them;  
And so success of mischief shall be born,  
And heir from heir shall hold this quarrel up,  
Whiles England shall have generation.

**LANCASTER**  
You are too shallow, Hastings, much too shallow, 50

19 imagined] From Rowe. Q Ff *imagine* Editors *imagined* God himself:]  
From Q. Ff *Heaven it self*: Editors follow Q. 24 Employ] Q *Imply* Ff  
*Employ* 26 dishonourable? You] From Ff. Q *dishonorable* you Editors  
follow F. ta'en] Q *tane* Ff *taken* Cam, Wordsworth, Chambers, Cowl,  
Kittredge, NCE, CNS ta'en Delius, Craig, Hemingway *taken* 27 zeal] From  
Q Ff. Capell con., Dycè, Wordsworth *zeal* Others *zeal* 28 his] Q *his* Ff  
*Heavens or Heaven's* 38 Hydra son] Q *Hidra, sonne* F<sup>a</sup>.<sup>a</sup> Hydra-Sonne F<sup>a</sup>.<sup>a</sup>  
Hydra-Son 43 this] Ff *this* Q *his* Editors *this* 50 You . . . shallow.] As in  
Q. Two lines in Ff, ending (Hastings) . . . *shallow*.

To sound the bottom of the after-times.

WESTMORELAND

Pleaseth your Grace to answer them directly  
How far forth you do like their articles.

LANCASTER

I like them all, and do allow them well;  
And swear here, by the honour of my blood, 55  
My father's purposes have been mistook;  
And some about him have too lavishly  
Wrested his meaning and authority.  
My lord, these griefs shall be with speed redressed;  
Upon my soul, they shall. If this may please you, 60  
Discharge your powers unto their several counties,  
As we will ours. And here between the armies  
Let's drink together friendly and embrace,  
That all their eyes may bear those tokens home  
Of our restored love and amity. 65

ARCHBISHOP

I take your princely word for these redresses.

LANCASTER

I give it you, and will maintain my word.  
And thereupon I drink unto your Grace.

HASTINGS

Go, Captain, and deliver to the army  
This news of peace. Let them have pay, and part. 70  
I know it will well please them. Hie thee, Captain.

*Exit Officer.*

ARCHBISHOP

To you, my noble Lord of Westmoreland.

WESTMORELAND

I pledge your Grace; and, if you knew what pains  
I have bestowed to breed this present peace,  
You would drink freely. But my love to ye 75  
Shall show itself more openly hereafter.

ARCHBISHOP

I do not doubt you.

WESTMORELAND I am glad of it.

Health to my lord and gentle cousin, Mowbray.

---

60 soul,] Q *soule* Ff *Life*, Editors *soul*, 66, 67 redresses. LANCASTER I give] Q *redresses*, I *giue* Ff *redresses*. Iohn I *giue* 69 HASTINGS] From Ff. Q Prince. Editors allocate to Hastings. 71 I . . . Captain.] One line in Q; two in Ff, ending *them*. . . . *Captaine*. *Exit Officer*.] From Capell. Ff *Exit*. Omitted in Q. 73, 74 I pledge . . . peace,] As in Q. Three lines in Ff, ending *Grace*: . . . *bestow'd*, . . . *Peace*, Editors follow Q.

MOWBRAY

You wish me health in very happy season;  
For I am, on the sudden, something ill.

80

ARCHBISHOP

Against ill chances men are ever merry;  
But heaviness foreruns the good event.

WESTMORELAND

Therefore be merry, coz; since sudden sorrow  
Serves to say thus, 'Some good thing comes to-morrow.'

ARCHBISHOP

Believe me, I am passing light in spirit.

85

MOWBRAY

So much the worse, if your own rule be true.

*Shouts within.*

LANCASTER

The word of peace is rendered. Hark, how they shout!

MOWBRAY

This had been cheerful after victory.

ARCHBISHOP

A peace is of the nature of a conquest;  
For then both parties nobly are subdued,  
And neither party loser.

90

LANCASTER

Go, my lord,  
And let our army be discharged too.

*Exit Westmoreland.*

And, good my lord, so please you, let our trains  
March by us, that we may peruse the men  
We should have coped withal.

ARCHBISHOP

Go, good Lord Hastings,  
And, ere they be dismissed, let them march by.

95

*Exit Hastings.*

LANCASTER

I trust, lords, we shall lie to-night together.

*Enter Westmoreland.*

Now, cousin, wherefore stands our army still?

86 *Shouts within.*] From Capell. Q shout. Omitted in Ff. 87 The . . . shout!] One line in Q. Prose in Ff. 92 *Exit Westmoreland.*] From Rowe. Ff Exit. (after l. 94). Omitted in Q. 96 *Exit Hastings.*] Ff Exit. Omitted in Q.

## WESTMORELAND

The leaders, having charge from you to stand,  
Will not go off until they hear you speak. 100

## LANCASTER

They know their duties.

*Enter Hastings.*

## HASTINGS

My lord, our army is dispersed already.  
Like youthful steers unyoked, they take their courses  
East, west, north, south; or, like a school broke up,  
Each hurries toward his home and sporting-place. 105

## WESTMORELAND

Good tidings, my Lord Hastings; for the which  
I do arrest thee, traitor, of high treason.  
And you, lord Archbishop, and you, Lord Mowbray,  
Of capital treason I attach you both.

## MOWBRAY

Is this proceeding just and honourable? 110

## WESTMORELAND

Is your assembly so?

## ARCHBISHOP

Will you thus break your faith?

## LANCASTER

I pawned thee none:  
I promised you redress of these same grievances  
Whereof you did complain; which, by mine honour,  
I will perform with a most Christian care. 115  
But for you, rebels, look to taste the due  
Meet for rebellion and such acts as yours.  
Most shallowly did you these arms commence,  
Fondly brought here and foolishly sent hence.  
Strike up our drums, pursue the scattered stray: 120  
God, and not we, hath safely fought to-day.  
Some guard these traitors to the block of death,  
Treason's true bed and yielder-up of breath. *Exeunt.*

102 My . . . already.] From Q. Ff *Our Army is dispersed*: Editors follow Q.  
103 take their courses] From Q. Ff *tooke their course* Editors follow Q.  
105 toward] From Q. Ff *towards* Editors *toward* 117 and . . . yours.] From  
Ff. Omitted in Q. Editors follow F. 121 God, . . . hath] From Q. Ff  
*Heaven, . . . have* Editors follow Q. 122 these traitors] From Ff. Q *this*  
*traitour* Editors follow F. 123 *Exeunt.*] Q omits.

## SCENE III. ANOTHER PART OF GAULTREE FOREST.

*Alarum. Excursions. Enter Falstaff and Coleville, meeting.*

FALSTAFF What's your name, sir? Of what condition are you, and of what place?

COLEVILLE I am a knight, sir, and my name is Coleville of the Dale.

FALSTAFF Well, then, Coleville is your name, a knight is your degree, and your place the Dale. Coleville shall be still your name, a traitor your degree, and the dungeon your place, a place deep enough: so shall you be still Coleville of the Dale. 5

COLEVILLE Are not you Sir John Falstaff?

FALSTAFF As good a man as he, sir, whoe'er I am. Do ye yield, sir, or shall I sweat for you? If I do sweat, they are the drops of thy lovers, and they weep for thy death. Therefore rouse up fear and trembling, and do observance to my mercy. 10

COLEVILLE I think you are Sir John Falstaff, and in that thought yield me.

FALSTAFF I have a whole school of tongues in this belly of mine, and not a tongue of them all speaks any other word but my name. And I had but a belly of any indifferency, I were simply the most active fellow in Europe. My womb, my womb, my womb, undoes me. Here comes our general. 15

*Enter Prince John of Lancaster, Westmoreland, Blunt, and the rest.*

LANCASTER

The heat is past: follow no further now. 20  
Call in the powers, good cousin Westmoreland.

*Exit Westmoreland.*

Now, Falstaff, where have you been all this while?  
When everything is ended, then you come.

SCENE III.] Added by Capell. Not in Q Ff. ANOTHER . . . FOREST.] Added by Ed. after Capell. *Alarum. . . . meeting.*] Q *Alarum* Enter Falstaffe excursions. Ff Enter Falstaffe and Colleuille. The speech-prefixes in this Sc. in Q are: Fal., Falst.; Cole., Colle., Col.; Iohn, Prince; West.; Bar. In F<sup>1</sup>: Falst., Fal.; Col.; Iohn; West.; Bard. 2 place?] From Q.: Ff *place, I pray?* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE follow F. CNS *place?* 3 I . . . Dale.] Prose in Q. Two lines in Ff, ending *Sir: . . . Dale.* 5 shall be still] Q *shalbe still* Ff *shall still be* Delius, Craig *shall still be* Others *shall be still* 6, 7 a place] Tyrwhitt conj., Rann, Wordsworth a *dale* 18, 19 My . . . me.] Omitted by Wordsworth. 19 Enter . . . rest.] Q Enter Iohn Westmerland, and the rest. *Retraite.* Ff Enter Prince Iohn, and Westmerland. 20 further] From Q. Ff *farther* 21 *Exit Westmoreland.*] Added by Rowe.

These tardy tricks of yours will, on my life,  
One time or other break some gallows' back. 25

FALSTAFF I would be sorry, my lord, but it should be thus. I  
never knew yet but rebuke and check was the reward of valour.  
Do you think me a swallow, an arrow, or a bullet? Have I, in  
my poor and old motion, the expedition of thought? I have  
speeded hither with the very extremest inch of possibility. I 30  
have founded nine score and odd posts; and here, travel-  
tainted as I am, have, in my pure and immaculate valour, taken  
Sir John Coleville of the Dale, a most furious knight and  
valorous enemy. But what of that? He saw me, and yielded,  
that I may justly say, with the hook-nosed fellow of Rome, 35  
'I came, saw, and overcame.'

LANCASTER It was more of his courtesy than your deserving.

FALSTAFF I know not: here he is, and here I yield him. And I  
beseech your Grace, let it be booked with the rest of this day's  
deeds; or, by the Lord, I will have it in a particular ballad else, 40  
with mine own picture on the top on't, Coleville kissing my  
foot: to the which course if I be enforced, if you do not all show  
like gilt two-pences to me, and I in the clear sky of fame  
o'ershine you as much as the full moon doth the cinders of the  
element, which show like pins' heads to her, believe not the 45  
word of the noble. Therefore, let me have right, and let desert  
mount.

LANCASTER Thine's too heavy to mount.

FALSTAFF Let it shine, then.

LANCASTER Thine's too thick to shine. 50

FALSTAFF Let it do something, my good lord, that may do me  
good, and call it what you will.

LANCASTER Is thy name Coleville?

COLEVILLE It is, my lord.

LANCASTER A famous rebel art thou, Coleville. 55

FALSTAFF And a famous true subject took him.

35 hook-nosed] *Q hooke-nosde* 35, 36 Rome, 'I came,] *Q Rome, there cosin, I came*, (catchword in *Q* is *their* for *there*). *Ff Rome, I came*, Theobald *Rome, there, Cæsar, I came*, Cam, Craig, Hemingway, Cowl, NCE, CNS *Rome, 'I came*, Wordsworth *Rome,—I came*, Delius, Chambers *Rome, I came*, Kittredge *Rome—I came*, Cowl, 160, thinks *their (there) cosin*, may be part of the text as first drafted. Shaaber, 327, thinks Falstaff, possibly giving himself the airs of a second Cæsar, addresses Prince John in these words (*there, cousin*) in the familiar way among noble equals. We think the words are a mistaken interpolation. 37 courtesy] Some copies of *Q courtesy* 40 by the Lord,] From *Q*. *Ff I swear*, Wordsworth by Heaven, else,] Omitted in *Ff*. Editors admit. 41 on't,] *Q on't*, *Ff of it* Cam, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *on't*, Wordsworth, Delius *of it*,



COLEVILLE

I am, my lord, but as my betters are  
 That led me hither. Had they been ruled by me,  
 You should have won them dearer than you have.

FALSTAFF I know not how they sold themselves; but thou, 60  
 like a kind fellow, gavest thyself away gratis; and I thank thee  
 for thee.

*Enter Westmoreland.*

LANCASTER

Now, have you left pursuit?

WESTMORELAND

Retreat is made and execution stayed.

LANCASTER

Send Coleville with his confederates 65  
 To York, to present execution.  
 Blunt, lead him hence, and see you guard him sure.

*Exeunt Blunt and others with Coleville.*

And now dispatch we toward the court, my lords.  
 I hear the King my father is sore sick.  
 Our news shall go before us to his Majesty, 70  
 Which, cousin, you shall bear to comfort him;  
 And we with sober speed will follow you.

FALSTAFF

My lord, I beseech you, give me leave to go  
 Through Gloucestershire; and, when you come to court,  
 Stand my good lord, 'pray, in your good report. 75

LANCASTER

Fare you well, Falstaff. I, in my condition,  
 Shall better speak of you than you deserve.

*Exeunt all except Falstaff.*

FALSTAFF I would you had but the wit: 'twere better than your  
 dukedom. Good faith, this same young sober-blooded boy  
 doth not love me; nor a man cannot make him laugh; but that's 80

61 gratis;] From Q. Omitted in Ff. 63 Now,] Q Now, Omitted in Ff, Craig. Others admit. 67 *Exeunt . . . Coleville.*] From Cam. Omitted in Q. F<sup>1</sup>,<sup>2</sup> Exit with Colleuille. F<sup>3</sup>,<sup>4</sup> Exit Colleuille or Coleville. 73-75 My . . . report.] Prose in Q Ff. Verse in Dyce, Cam, Wordsworth, Craig, Chambers, Hemmingway, Cowl, Kittredge, NCE. Prose in Delius, CNS. 73 I beseech] Dyce, Wordsworth *beseech* 75 'pray,] From Ff. Omitted in Q. Editors admit, some without apostrophe. 76, 77 Fare . . . deserve.] Verse in Ff. Prose in Q. Editors print as verse. 77 *Exeunt . . . Falstaff.*] From Capell. Omitted in Q. Ff Exit. 78 but] Omitted in Q. Editors admit.

no marvel, he drinks no wine. There's never none of these demure boys come to any proof; for thin drink doth so over-cool their blood, and making many fish-meals, that they fall \* into a kind of male green-sickness; and then, when they marry, they get wenches. They are generally fools and cowards; 85 which some of us should be too, but for inflammation. A good sherris-sack hath a two-fold operation in it. It ascends me into the brain; dries me there all the foolish and dull and crudy vapours which environ it; makes it apprehensive, quick, forgetive, full of nimble, fiery and delectable shapes; which, 90 delivered o'er to the voice, the tongue, which is the birth, becomes excellent wit. The second property of your excellent sherris is, the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice; but the sherris warms it and 95 makes it course from the inwards to the parts' extremes. It illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits muster me all to their captain, the heart, who, great and puffed up with this retinue, 100 doth any deed of courage: and this valour comes of sherris. So that skill in the weapon is nothing without sack, for that sets it a-work; and learning a mere hoard of gold kept by a devil, till sack commences it and sets it in act and use. Hereof comes it that Prince Harry is valiant; for the cold blood he did 105 naturally inherit of his father, he hath, like lean, sterile and bare land, manured, husbanded and tilled with excellent endeavour of drinking good and good store of fertile sherris, that he is become very hot and valiant. If I had a thousand sons, the first humane principle I would teach them should be to 110 forswear thin potations, and to addict themselves to sack.

*Enter Bardolph.*

How now, Bardolph?

BARDOLPH The army is discharged all and gone.

FALSTAFF Let them go. I'll through Gloucestershire; and there

81 none] Q none Ff any Wordsworth, Delius any Others none 83-85 they . . . cowards; 91 the tongue,] Omitted by Wordsworth who has also misprint *puick* for *quick* l. 89. 92 becomes] Hanmer, Wordsworth *become* 96 parts' extremes.] Q *partes extreames*, F<sup>1</sup>, 2 *parts extremes*: F<sup>2</sup>, 4 *parts extreme*: Cam, Wordsworth, Cowl *parts extreme*: Delius, Craig, Chambers, Hemingway *parts extreme*. Kittredge, NCE *parts extremes*. CNS *parts' extremes*. 97 illumineth] From Q. Ff *illuminateth* Editors *illumineth* 100 this] Q *this* Ff *his* Dyce, Wordsworth *his* Others *this* 110 humane] From Q. Omitted in Ff. Cam, Chambers, Kittredge, NCE, CNS *humane* Johnson, Wordsworth, Delius, Craig, Hemingway, Cowl *human*

will I visit Master Robert Shallow, esquire. I have him already 115  
temp'ring between my finger and my thumb, and shortly will I  
seal with him. Come away. *Exeunt.*

SCENE IV. WESTMINSTER. THE JERUSALEM CHAMBER.

*Enter the King, Thomas Duke of Clarence, Humphrey of Gloucester,  
Warwick, and others.*

KING

Now, lords, if God doth give successful end  
To this debate that bleedeth at our doors,  
We will our youth lead on to higher fields  
And draw no swords but what are sanctified.  
Our navy is addressed, our power collected, 5  
Our substitutes in absence well invested,  
And everything lies level to our wish.  
Only, we want a little personal strength;  
And pause us, till these rebels, now afoot,  
Come underneath the yoke of government. 10

WARWICK

Both which we doubt not but your Majesty  
Shall soon enjoy.

KING

Humphrey, my son of Gloucester,  
Where is the Prince your brother?

GLOUCESTER

I think he's gone to hunt, my lord, at Windsor.

KING

And how accompanied?

GLOUCESTER

I do not know, my lord. 15

KING

Is not his brother, Thomas of Clarence, with him?

GLOUCESTER

No, my good lord; he is in presence here.

CLARENCE

What would my lord and father?

KING

Nothing but well to thee, Thomas of Clarence.

115 Master] Q M. 117 *Exeunt.*] Omitted in Q. SCENE IV.] From Capell.  
Ff *Scena Secunda.* WESTMINSTER. . . . CHAMBER.] Added by Cam. *Enter*  
. . . *others.*] Q *Enter the King, Warwike, Kent, Thomas duke of Clarence,*  
*Humphrey of Gloucester.* Ff *Enter King, Warwicke, Clarence, Gloucester.*  
The speech-prefixes in this Sc. in Q are: King, Kin., Ki.; War.; Glo., Hum.;  
Clar., Cla., Tho.; West.; Harc. In F<sup>1</sup>: King; War.; Glo.; Clar., Cla.; West.;  
Harc. 1 God] Q *God Ff Heaven* Editors *God* 12, 13 Humphrey . . . brother?]  
Prose in Q Ff. Verse in Pope, whom editors follow.

How chance thou art not with the Prince thy brother? 20  
 He loves thee, and thou dost neglect him, Thomas.  
 Thou hast a better place in his affection  
 Than all thy brothers: cherish it, my boy,  
 And noble offices thou mayst effect  
 Of mediation, after I am dead, 25  
 Between his greatness and thy other brethren.  
 Therefore omit him not; blunt not his love,  
 Nor lose the good advantage of his grace  
 By seeming cold or careless of his will;  
 For he is gracious if he be observed. 30  
 He hath a tear for pity, and a hand  
 Open as day for melting charity.  
 Yet notwithstanding, being incensed, he's flint,  
 As humorous as winter, and as sudden  
 As flaws congeal'd in the spring of day. 35  
 His temper, therefore, must be well observed.  
 Chide him for faults, and do it reverently,  
 When you perceive his blood inclined to mirth;  
 But, being moody, give him line and scope  
 Till that his passions, like a whale on ground, 40  
 Confound themselves with working. Learn this, Thomas,  
 And thou shalt prove a shelter to thy friends,  
 A hoop of gold to bind thy brothers in,  
 That the united vessel of their blood,  
 Mingled with venom of suggestion— 45  
 As, force perforce, the age will pour it in—  
 Shall never leak, though it do work as strong  
 As aconitum or rash gunpowder.

CLARENCE

I shall observe him with all care and love.

KING

Why art thou not at Windsor with him, Thomas? 50

CLARENCE

He is not there to-day: he dines in London.

KING

And how accompanied? Canst thou tell that?

CLARENCE

With Poin, and other his continual followers.

KING

Most subject is the fattest soil to weeds;  
 And he, the noble image of my youth, 55

32 melting] From Ff. Q meeting Editors melting 33 he's] Q he is Ff hee's or he's Editor he's 39 line] Q time Ff Line Cowl; NCE time Other editors and Kellner line 52 Canst . . . that?] From Ff. Omitted in Q. Editors admit.

Is overspread with them. Therefore my grief  
 Stretches itself beyond the hour of death.  
 The blood weeps from my heart when I do shape,  
 In forms imaginary, th' unguided days  
 And rotten times that you shall look upon 60  
 When I am sleeping with my ancestors.  
 For when his headstrong riot hath no curb,  
 When rage and hot blood are his counsellors,  
 When means and lavish manners meet together,  
 O, with what wings shall his affections fly 65  
 Towards fronting peril and opposed decay!

WARWICK

My gracious lord, you look beyond him quite.  
 The Prince but studies his companions  
 Like a strange tongue, wherein, to gain the language,  
 'Tis needful that the most immodest word 70  
 Be looked upon and learned; which once attained,  
 Your Highness knows, comes to no further use  
 But to be known and hated. So, like gross terms,  
 The Prince will in the perfectness of time  
 Cast off his followers; and their memory 75  
 Shall as a pattern or a measure live,  
 By which his Grace must mete the lives of others,  
 Turning past evils to advantages.

KING

'Tis seldom when the bee doth leave her comb  
 In the dead carrion.

*Enter Westmoreland.*

Who's here? Westmoreland? 80

WESTMORELAND

Health to my sovereign, and new happiness  
 Added to that that I am to deliver!  
 Prince John your son doth kiss your Grace's hand,  
 Mowbray, the Bishop Scroop, Hastings and all  
 Are brought to the correction of your law: 85  
 There is not now a rebel's sword unsheathed,  
 But Peace puts forth her olive everywhere.  
 The manner how this action hath been borne  
 Here at more leisure may your Highness read,  
 With every course in his particular. 90

63 hot blood] Ff *hot-Blood* or *hot-blood* 72 further] Ff *farther* 77 others,]  
 From Ff. Q *other*, Editors *others*, 79 seldom when] From Q. Ff *seldome*,  
*when* (F<sup>4</sup> *seldom*). 84 Bishop Scroop,] From Theobald. Q Ff *Bishop, Scroope*,

KING

O Westmoreland, thou art a summer bird,  
Which ever in the haunch of winter sings  
The lifting up of day.

*Enter Harcourt.*

Look, here's more news.

HARCOURT

From enemies heaven keep your Majesty;  
And, when they stand against you, may they fall 95  
As those that I am come to tell you of!  
The Earl Northumberland and the Lord Bardolph,  
With a great power of English and of Scots,  
Are by the Shrieve of Yorkshire overthrown.  
The manner and true order of the fight, 100  
This packet, please it you, contains at large.

KING

And wherefore should these good news make me sick?  
Will Fortune never come with both hands full,  
But write her fair words still in foulest terms?  
She either gives a stomach and no food; 105  
Such are the poor, in health; or else a feast  
And takes away the stomach; such are the rich  
That have abundance and enjoy it not.  
I should rejoice now at this happy news,  
And now my sight fails, and my brain is giddy. 110  
O me! come near me: now I am much ill.

GLOUCESTER

Comfort, your Majesty!

CLARENCE

O my royal father!

WESTMORELAND

My sovereign lord, cheer up yourself, look up.

WARWICK

Be patient, Princes; you do know, these fits

93 *Enter Harcourt.*] Q *Enter Harcor.* 94 *heaven*] From Ff. Q *heauens* Chambers *heavens* 99 *Shrieve*] Q *shrieue* Ff *Sherife* or *Sheriff* Cam, Delius, Craig, Chambers, Hemingway, Cowl *sheriff* Wordsworth, Kittredge, CNS *Shrieve* or *shrieve* 102 *And . . . sick?*] Two lines in Ff, ending *newes . . . sick?* 104 *write . . . terms?*] Q *wet . . . termes?* Ff *write . . . Letters?* Cam, Wordsworth, Delius, Craig, Hemingway, Cowl, Kittredge, NCE, CNS follow F. Chambers *write . . . terms?* Kellner supports *letters* and remarks that the MS. probably had *lettres?* Dover Wilson thinks that the double variant may mean that F is a makeshift and that Q conceals something else written by Shakespeare. *wet*, however, is an easy misreading of *writ*, or *write*, with *ri* transformed into Elizabethan *e*; and Q otherwise makes excellent sense.

Are with his Highness very ordinary. 115  
Stand from him, give him air: he'll straight be well.

CLARENCE

No, no, he cannot long hold out these pangs.  
Th' incessant care and labour of his mind  
Hath wrought the mure that should confine it in  
So thin that life looks through and will break out. 120

GLOUCESTER

The people fear me, for they do observe  
Unfathered heirs and loathly births of nature.  
The seasons change their manners, as the year  
Had found some months asleep and leaped them over.

CLARENCE

The river hath thrice flowed, no ebb between; 125  
And the old folk, time's doting chronicles,  
Say it did so a little time before  
That our great-grandsire, Edward, sicked and died.

WARWICK

Speak lower, Princes, for the King recovers.

GLOUCESTER

This apoplexy will certain be his end. 130

KING

I pray you, take me up, and bear me hence  
Into some other chamber. Softly, pray. *Exeunt.*

SCENE V. WESTMINSTER. ANOTHER CHAMBER IN THE PALACE.

*The King lying on a bed: Clarence, Gloucester, Warwick, and others  
in attendance.*

KING

Let there be no noise made, my gentle friends,  
Unless some dull and favourable hand

---

116 Stand . . . well.] Two lines in Ff. ending *ayre*: . . . well. 117 out these pangs.] Q *out these pangs*, Ff *hold out: these pangs*, Cam, Wordsworth, Craig, Hemingway, Cowl *out these pangs*: Delius, Chambers, Kittredge, NCE, CNS *out these pangs*. 120 and . . . out.] From Ff. Omitted in Q. Editors admit. 132 Softly, pray.] Omitted in Q. Ff *softly pray*. Cam, Wordsworth, Delius, Craig, Hemingway, Cowl, CNS *softly, pray*. Chambers *softly, pray*. Kittredge, NCE *Softly, pray*. *Exeunt.* SCENE V.] Added by Cam. Not in Q Ff. Wordsworth, Delius omit. Others follow Cam. Wordsworth, Delius, after Capell, add They place the King on a bed in an inner part of the room. WESTMINSTER. . . . PALACE.] Cam Another Chamber. *The King . . . attendance.*] Added by Cam. The speech-prefixes in this Sc. in Q are: War.; King; Clar., Cla.; Prince, Harry; Hum.; Lanc. In F<sup>1</sup>: War; King; Clar., Cla.; P. Hen., Prince, Prin.; Glo.; John.

Will whisper music to my weary spirit.

WARWICK

Call for the music in the other room.

KING

Set me the crown upon my pillow here.

5

CLARENCE

His eye is hollow, and he changes much.

WARWICK

Less noise, less noise!

*Enter Prince Henry.*

PRINCE

Who saw the Duke of Clarence?

CLARENCE

I am here, brother, full of heaviness.

PRINCE

How now! Rain within doors, and none abroad!

How doth the King?

10

GLOUCESTER

Exceeding ill.

PRINCE

Heard he the good news yet?

Tell it him.

GLOUCESTER

He altered much upon the hearing it.

PRINCE

If he be sick with joy, he'll recover without physic.

WARWICK

Not so much noise, my lords. Sweet Prince, speak low:

15

The King your father is disposed to sleep.

CLARENCE

Let us withdraw into the other room.

WARWICK

Will't please your Grace to go along with us?

---

7 *Enter . . . Henry.*] From Ff. Q *Enter Harry.* 9, 10 *How . . . King?*] As in Q. Prose in Ff. Editors print as verse. 11, 12 *Exceeding . . . him.*] From Ff. *Heard . . . him* one line in Q. Cam, Chambers, Cowl, Kittredge, NCE, CNS print *Exceeding . . . yet.* as one line. Delius, Craig, Hemingway include our ll. 10-11 *How doth . . . yet?* in one line. Wordsworth prints *How . . . Heard he* in one line. 11-14 *Exceeding . . . physic.*] Ff end the lines in *yet?* . . . *him. . . it. . . Ioy. . . Physicke.* Cam, Craig, Hemingway, Cowl, NCE, CNS end in *yet?* . . . *him. . . it. . .* and prose to *physic.* Wordsworth ends *Heard he . . . much . . . sick . . . physic.* Delius follows F. Chambers, Kittredge *yet?* . . . *him. . . it. . . sick . . . physic.* 12 Tell it] Steevens conj., Dyce, Wordsworth *tell't* 13 altered] Ff *alter'd* Some copies of Q *vttred* Editors follow F. 14 *he'll*] Capell, Wordsworth, Delius, Craig, Chambers *he will* Others *he'll* 15 Not . . . low:] As in Pope. Prose in Q. Two lines in Ff ending (*my Lords*) . . . *lowe,* 15, 16 Not . . . sleep.] Prose in Q.



## PRINCE

No. I will sit and watch here by the King.

*Exeunt all except the Prince.*

Why doth the crown lie there upon his pillow,	20
Being so troublesome a bedfellow?	
O polished perturbation! golden care!	
That keep'st the ports of slumber open wide	
To many a watchful night! Sleep with it now!	
Yet not so sound and half so deeply sweet	25
As he whose brow with homely biggen bound	
Snores out the watch of night. O Majesty!	
When thou dost pinch thy bearer, thou dost sit	
Like a rich armour worn in heat of day	
That scald'st with safety. By his gates of breath	30
There lies a downy feather which stirs not.	
Did he suspire, that light and weightless down	
Perforce must move. My gracious lord! my father!	
This sleep is sound indeed: this is a sleep,	
That from this golden rigol hath divorced	35
So many English kings. Thy due from me	
Is tears and heavy sorrows of the blood,	
Which nature, love, and filial tenderness,	
Shall, O dear father, pay thee plenteously.	
My due from thee is this imperial crown,	40
Which, as immediate from thy place and blood,	
Derives itself to me. Lo, where it sits,	
Which God shall guard: and put the world's whole strength	

19 *Exeunt* . . . *Prince*.] Added by Rowe. 30 scald'st] Q *scaldst* Ff *scald'st* Theobald, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge *scalds* NCE, CNS *scald'st* *scaldst* follows the inflexion of *dost* and seems to be what Shakespeare wrote; and is, therefore, retained. 31 downy] Q *downy* F<sup>1-3</sup> *dowlney* F<sup>4</sup> *downy* 32 down] Q F<sup>1-3</sup> *dowlne* F<sup>4</sup> *dowlne* F<sup>4</sup> *down* The form of the word used by Shakespeare in *Tempest* iii 65 is *dowle* of which, Sir William Craigie remarks, the normal adj. would be *dowly*. He considers that Shakespeare probably crossed and combined the two words *dowl* and *down* and so produced *dowlne* in l. 32, and *dowlne*, an adj. based upon it, in l. 31. This being the case, it seems advisable to accept the authority of Q and adhere to its forms. *Dowl* is now a dialect word in Warwickshire and the Midlands: see *Dowl* in Wright: DD. In ll. 31, 32, Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, NCE, CNS have *downy* . . . *down* Kittredge *dowlne* . . . *dowlne* 33 move. My] From Ff. Q *move my* Editors follow F. 35 rigol] From F<sup>4</sup>. Q F<sup>1-3</sup> *Rigoll* 42 where] From Q. Ff *heere* or *here* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl *here* Kittredge, NCE, CNS *where* 43-46 Which . . . me.] As in Q. Five lines in Ff ending *guard*: . . . *Arme*, . . . *me*. . . *leau*, . . . *me*. 43 God] Q *God* Ff *Heauen* Delius, Craig *heaven* Others *God*

Into one giant arm, it shall not force  
 This lineal honour from me. This from thee 45  
 Will I to mine leave, as 'tis left to me. *Exit.*

KING

Warwick! Gloucester! Clarence!

*Enter Warwick, Gloucester, Clarence, and the rest.*

CLARENCE

Doth the King call?

WARWICK

What would your Majesty? How fares your Grace?

KING

Why did you leave me here alone, my lords? 50

CLARENCE

We left the Prince my brother here, my liege,  
 Who undertook to sit and watch by you.

KING

The Prince of Wales! Where is he? Let me see him.  
 He is not here.

WARWICK

This door is open: he is gone this way. 55

GLOUCESTER

He came not through the chamber where we stayed.

KING

Where is the crown? Who took it from my pillow?

WARWICK

When we withdrew, my liege, we left it here.

KING

The Prince hath ta'en it hence. Go, seek him out.  
 Is he so hasty that he doth suppose 60  
 My sleep my death?  
 Find him, my Lord of Warwick: chide him hither.

*Exit Warwick.*

This part of his conjoins with my disease,  
 And helps to end me. See, sons, what things you are!

---

47 *Enter . . . rest.*] Capell added and the rest. 49 What . . . Grace?] Prose in Ff. How . . . Grace?] Omitted in Q. Editors admit. 51, 52 We . . . you.] Prose in Q. Verse in F<sup>1</sup> ending at *you*. 53, 54 The . . . here.] Prose in Q F<sup>1</sup>. Ff omit *He is not here*. Editors print all as verse. 55 This] Rowe, Craig, Chambers *The* 57, 58 Where . . . here.] Prose in Q F<sup>1</sup>. 59-64 The . . . are!] From Capell. Five lines in Q, ending out: . . . death? . . . hither. . . disease, . . . are, Seven lines in Ff, ending hence: . . . out. . . suppose . . . Warwick) . . . conioynes . . . me. . . are: Editors follow Capell. 62 *Exit Warwick.*] Added by Capell.

How quickly nature falls into revolt 65  
 When gold becomes her object!  
 For this the foolish over-careful fathers  
 Have broke their sleep with thoughts, their brains with care,  
 Their bones with industry;  
 For this they have engrosséd and piled up 70  
 The cankered heaps of strange-achieved gold;  
 For this they have been thoughtful to invest  
 Their sons with arts and martial exercises:  
 When, like the bee, culling from every flower  
 The virtuous sweets, 75  
 Our thighs packed with wax, our mouths with honey,  
 We bring it to the hive; and, like the bees,  
 Are murdered for our pains. This bitter taste  
 Yields his engrossments to the ending father.

*Enter Warwick.*

Now, where is he that will not stay so long 80  
 Till his friend sickness have determined me?

WARWICK

My lord, I found the Prince in the next room,  
 Washing with kindly tears his gentle cheeks,  
 With such a deep demeanour in great sorrow,  
 That tyranny, which never quaffed but blood, 85  
 Would, by beholding him, have washed his knife  
 With gentle eye-drops. He is coming hither.

68, 69 Have . . . industry;] Q Ff end in *thoughts*, . . . *industry*: Pope, Cam, Wordsworth, Chambers, Cowl, Kittredge, NCE end in *care*, . . . *industry*; Delius, Craig, Hemingway, CNS end in *thoughts*, . . . *industry*; 68 sleep . . . thoughts,] From Q. Ff *sleepes* . . . *thoughts*, Rowe, Wordsworth *sleeps* . . . *thoughts*, Delius, Craig follow F. Cam, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS follow Q. 74 culling] From Ff. Q *tolling* Kittredge, NCE *tolling* Others *culling* 75-79 The . . . father.] As in Capell. Five lines in Ff, ending *Wax*, . . . *Hive*; . . . *paines*. . . *engrossments*, . . . *Father*. Q omits l. 75 and ends in *hony*, . . . *bees*, . . . *taste* . . . *father*, Wordsworth ends in *sweets*, . . . *pack'd*, . . . *bees*, . . . *taste* . . . *father*. Others follow Capell. 75 The . . . sweets,] Omitted in Q. Editors admit. 76 Our . . . honey,] Dyce, Wordsworth *Our thighs with wax, our mouths with honey pack'd*, Our thighs packed] From Ff. Q *Our thigh, packt* 79 Yields] Q F<sup>1</sup>, <sup>2</sup> *Yeelds* F<sup>2</sup>, <sup>4</sup> *yields* Rowe, Cam, Wordsworth, Delius, Craig, Hemingway, Cowl *Yield* Chambers, Kittredge, NCE, CNS *Yields* *Enter Warwick.*] After l. 81 in Q. 81 have] Q *hands* Ff *hath* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge NCE *hath* Kellner conj. *had* Ridley, CNS *have* Dover Wilson explains Q's *hands* as *have* misread and corrected to *hands*

KING

But wherefore did he take away the crown?

*Enter Prince Henry.*

Lo, where he comes. Come hither to me, Harry.  
Depart the chamber, leave us here alone.

90

*Exeunt Warwick and the rest.*

PRINCE

I never thought to hear you speak again.

KING

Thy wish was father, Harry, to that thought.

I stay too long by thee, I weary thee.

Dost thou so hunger for mine empty chair

That thou wilt needs invest thee with my honours

95

Before thy hour be ripe? O foolish youth!

Thou seek'st the greatness that will overwhelm thee.

Stay but a little; for my cloud of dignity

Is held from falling with so weak a wind

That it will quickly drop: my day is dim.

100

Thou hast stol'n that which after some few hours

Were thine without offence; and at my death

Thou hast sealed up my expectation.

Thy life did manifest thou lovedst me not,

And thou wilt have me die assured of it.

105

Thou hid'st a thousand daggers in thy thoughts,

Whom thou hast whetted on thy stony heart,

To stab at half an hour of my life.

What! canst thou not forbear me half an hour?

Then get thee gone and dig my grave thyself,

110

And bid the merry bells ring to thine ear

That thou art crown'd, not that I am dead.

Let all the tears that should bedew my hearse

Be drops of balm to sanctify thy head.

Only compound me with forgotten dust;

115

Give that which gave thee life unto the worms.

Pluck down my officers, break my decrees;

88 *Enter . . . Henry.*] From Ff. Q *Enter Harry.* (after l. 87). 90 *Exeunt . . . rest.*] From Capell. Q *exeunt.* Ff *Exit.* 94, 95 *mine . . . my*] From Q. Ff *my . . . mine.* Cam, Chambers, Hemingway, Cowl, Kittredge, CNS follow Q. Delius, NCE *mine . . . mine* Wordsworth, Craig follow F. 107 *Whom*] Q *Whom* Ff *Which* Chambers, CNS *Whom* Others *Which* 108 *life.*] F<sup>a</sup> *frail life.* F<sup>a</sup> *frail life.* *frail* unnecessary as *hour* is disyllabic and Q prints *hower* 111 *thine*] Q *thine* Ff *thy* Editors *thine* 115 *compound*] Q *compound*

For now a time is come to mock at form.  
 Harry the Fifth is crowned. Up, vanity!  
 Down, royal state! All you sage counsellors, hence! 120  
 And to the English court assemble now,  
 From every region, apes of idleness!  
 Now, neighbour confines, purge you of your scum.  
 Have you a ruffian that will swear, drink, dance,  
 Revel the night, rob, murder, and commit 125  
 The oldest sins the newest kind of ways?  
 Be happy, he will trouble you no more;  
 England shall double gild his treble guilt,  
 England shall give him office, honour, might;  
 For the fifth Harry from curbed license plucks 130  
 The muzzle of restraint, and the wild dog  
 Shall flesh his tooth on every innocent.  
 O my poor kingdom, sick with civil blows!  
 When that my care could not withhold thy riots,  
 What wilt thou do when riot is thy care? 135  
 O, thou wilt be a wilderness again,  
 Peopled with wolves, thy old inhabitants!

## PRINCE

O, pardon me, my liege! but for my tears,  
 The moist impediments unto my speech,  
 I had forestalled this dear and deep rebuke 140  
 Ere you with grief had spoke and I had heard  
 The course of it so far. There is your crown;  
 And He that wears the crown immortally  
 Long guard it yours! If I affect it more  
 Than as your honour and as your renown, 145  
 Let me no more from this obedience rise,  
 Which my most inward true and duteous spirit  
 Teacheth, this prostrate and exterior bending.  
 God witness with me, when I here came in,  
 And found no course of breath within your Majesty, 150

119 Harry] From Q. Ff *Henry* Editors *Harry* 124 will] F<sup>1</sup> *swill* 128 gild]  
 Q *gild* F<sup>1-3</sup> *gill'd*, F<sup>4</sup> *guil'd*, Wordsworth hyphenates *double-gild* 132 on]  
 Q on Ff in Cam, Chambers, Cowl, Kittredge, NCE, CNS on Wordsworth,  
 Delius, Craig, Hemingway in 138 O, . . . tears,] As in Q. Two lines in Ff,  
 ending (*my Liege*) . . . *Teares*, 139 moist] From Q. Ff *most* 147 inward  
 . . . duteous] From Q. Ff *true, and inward duteous* Delius, Craig follow F.  
 Others follow Q. (Wordsworth *inward, true*,) 148 Teacheth, this] From  
 Capell. Q Ff *Teacheth this* Cam, Delius, Chambers, Cowl, NCE *Teacheth*,  
 this Wordsworth, Craig, Hemingway *Teacheth,—this Kittredge Teacheth—*  
*this* CNS *Teacheth this* 148, 149 bending. God . . . me, when] Q *bending*,  
*God . . . me. When* Ff *bending. Heauen . . . me, when* Editors *bending. God*  
 . . . *me, when* (some have *bending!*).

How cold it struck my heart! If I do feign,  
 O, let me in my present wildness die,  
 And never live to show th' incredulous world  
 The noble change that I have purposed!  
 Coming to look on you, thinking you dead, 155  
 And dead almost, my liege, to think you were,  
 I spake unto this crown as having sense,  
 And thus upbraided it: 'The care on thee depending  
 Hath fed upon the body of my father:  
 Therefore, thou best of gold art worst of gold. 160  
 Other, less fine in carat, is more precious,  
 Preserving life in med'cine potable;  
 But thou, most fine, most honoured, most renowned,  
 Hast eat thy bearer up.' Thus, my most royal liege,  
 Accusing it, I put it on my head, 165  
 To try with it, as with an enemy  
 That had before my face murdered my father,  
 The quarrel of a true inheritor.  
 But if it did infect my blood with joy,  
 Or swell my thoughts to any strain of pride; 170  
 If any rebel or vain spirit of mine  
 Did with the least affection of a welcome  
 Give entertainment to the might of it,  
 Let God for ever keep it from my head,  
 And make me as the poorest vassal is 175  
 That doth with awe and terror kneel to it!

KING

O my son,  
 God put it in thy mind to take it hence,  
 That thou mightst win the more thy father's love,  
 Pleading so wisely in excuse of it! 180  
 Come hither, Harry, sit thou by my bed;  
 And hear, I think, the very latest counsel  
 That ever I shall breathe. God knows, my son,  
 By what bypaths and indirect crook'd ways

157 this] Q *this* Ff *the* Cam, Chambers, Cowl, Kittredge, NCE, CNS *this*  
 Wordsworth, Delius, Craig, Hemingway *the* 160 worst of] From Ff. Q *worse*  
 then Editors follow F. 161 carat, is more] Q *karat* more F<sup>1-3</sup> *Charract, is*  
*more* F<sup>4</sup> *Carract, is more* Editors *carat, is more* 164 Hast . . . liege,] As in  
 Q. Two lines in Ff, ending *vp. . . . Liege*) thy] Q *thy* Ff *the* Editors *thy*  
 Thus, my most royal] From Q. Ff *Thus (my Royall* Wordsworth *'Twas thus,*  
*my* Others follow Q. 174, 178, 183 God] Q *God* Ff *heauen* or *Heauen*  
 Editors *God* 177 O my son,] From Ff. Omitted in Q. Editors follow F  
 except Wordsworth O *my dear son,* 178 put it] From Ff. Q *put* Editors  
*put it* 179 win] Q *win* F<sup>1</sup> *ioyne* F<sup>2</sup> *joyne* F<sup>3,4</sup> *joyn* Editors *win* 184 crook'd  
 ways] Q *crookt waies* Ff *crook'd-ways* (F<sup>4</sup> *-ways*). Cam, Wordsworth,

I met this crown; and I myself know well 185  
 How troublesome it sat upon my head.  
 To thee it shall descend with better quiet,  
 Better opinion, better confirmation;  
 For all the soil of the achievement goes  
 With me into the earth. It seemed in me 190  
 But as an honour snatched with boist'rous hand,  
 And I had many living to upbraid  
 My gain of it by their assistances;  
 Which daily grew to quarrel and to bloodshed,  
 Wounding supposed peace. All these bold fears 195  
 Thou seest with peril I have answered;  
 For all my reign hath been but as a scene  
 Acting that argument. And now my death  
 Changes the mood, for what in me was purchased  
 Falls upon thee in a more fairer sort; 200  
 So thou the garland wear'st successively.  
 Yet, though thou stand'st more sure than I could do,  
 Thou art not firm enough, since griefs are green;  
 And all my friends, which thou must make thy friends,  
 Have but their stings and teeth newly ta'en out; 205  
 By whose fell working I was first advanced  
 And by whose power I well might lodge a fear  
 To be again displaced: which to avoid,  
 I cut them off; and had a purpose now  
 To lead out many to the Holy Land, 210  
 Lest rest and lying still might make them look  
 Too near unto my state. Therefore, my Harry,

---

Delius, Hemingway, Cowl, Kittredge, NCE *crook'd ways* Chambers *crook'd ways* CNS *crookt ways* (Deryng MS. inverts the order, reading *by-waies . . . Crokt pathes*) 195 Wounding . . . fears] As in Q. Two lines in Ff, ending *Peace*. . . *Fears*, 199 mood,] Q *mood*, F<sup>1</sup>, <sup>a</sup> *Moode*: F<sup>2</sup>, <sup>a</sup> *Mode*: Cam, Wordsworth, NCE *mode*; Delius, Craig, Hemingway *mode*: Chambers *mood*, Cowl, Kittredge *mood*; CNS *mood*: 204 my friends,] Q Ff *thy friends*, Tyrwhitt conj., Rann, Cam, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *my friends*, Lettsom conj., Dyce, Wordsworth *my foes*, Delius *thy friends*, Delius thinks that the relative phrase sufficiently explains what *all thy friends* means: the Prince must make those friends who hitherto had not really been such. *My friends*, however, well suits the statement that there were those allied to the King who still nursed grievances (whose "griefs are green") and whose stings and teeth for harm were but recently taken out. This was a weakness in the Prince's position. Kellner thinks *friends* wrong and quotes Lettsom's *foes* 205 ta'en] Q *tone* F<sup>1</sup> *tak'n* F<sup>2</sup>, <sup>a</sup> *taken* Editors *ta'en* 209 them] Collier, Dyce, Wordsworth *some* 210 many] Kellner supports Warburton's suggestion of *our many* = *our metay*, i.e. our army. 212 Too . . . Harry,] As in Q. Two lines in Ff, ending *State*. . . (*my Harrie*)

Be it thy course to busy giddy minds  
 With foreign quarrels, that action, hence borne out,  
 May waste the memory of the former days. 215  
 More would I, but my lungs are wasted so  
 That strength of speech is utterly denied me.  
 How I came by the crown, O God forgive,  
 And grant it may with thee in true peace live!

PRINCE

My gracious liege, 220  
 You won it, wore it, kept it, gave it me;  
 Then plain and right must my possession be:  
 Which I with more than with a common pain  
 'Gainst all the world will rightfully maintain.

*Enter Lord John of Lancaster.*

KING

Look, look, here comes my John of Lancaster. 225

LANCASTER

Health, peace, and happiness to my royal father!

KING

Thou bring'st me happiness and peace, son John;  
 But health, alack, with youthful wings is flown  
 From this bare withered trunk. Upon thy sight  
 My worldly business makes a period. 230  
 Where is my Lord of Warwick?

PRINCE

My Lord of Warwick!

*Enter Warwick, and others.*

KING

Doth any name particular belong  
 Unto the lodging where I first did swoon?

WARWICK

'Tis called Jerusalem, my noble lord.

---

218 God] Q *God* Ff *heaven* Editors *God* 220 My . . . liege.] From Ff. Omitted in Q. Editors admit. 224 *Enter . . . Lancaster.*] Q enter Lancaster. Ff *Enter Lord Iohn of Lancaster, and Warwicke.* Wordsworth, Delius, Hemingway, Kittredge, NCE also introduce Warwick at this point and some read Warwick, and others. CNS who does this, adds SD at l. 231 [Warwick comes forward. Cam, Craig, Cowl here read *Enter Lord (or Prince) John of Lancaster.* They introduce Warwick, and others at l. 231. 225 Look, look,] Separate line in Ff. 226 Health, . . . father!] Two lines in Ff, ending *Happinease*, . . . *Father*. 231 *Enter . . . others.*] Omitted in Q Ff. Cam, Craig, Cowl Re-enter . . . others. Hemingway [Warwick comes forward.] 233 swoon?] Q *swound?* F<sup>1</sup>. \* *swoon'd?* F<sup>2</sup> *swoun'd* F<sup>3</sup> *swoon?* Craig, Hemingway, Kittredge *swound?* Others *swoon?*



## KING

Laud be to God! Even there my life must end. 235  
 It hath been prophesied to me many years,  
 I should not die but in Jerusalem;  
 Which vainly I supposed the Holy Land.  
 But bear me to that chamber: there I'll lie.  
 In that Jerusalem shall Harry die. *Exeunt.* 240

## ACT V

## SCENE I. GLOUCESTERSHIRE. SHALLOW'S HOUSE.

*Enter Shallow, Falstaff, Bardolph, and Page.*

SHALLOW By cock and pie, sir, you shall not away to-night. What, Davy, I say!

FALSTAFF You must excuse me, Master Robert Shallow.

SHALLOW I will not excuse you; you shall not be excused; excuses shall not be admitted; there is no excuse shall serve; you shall not be excused. Why, Davy! 5

*Enter Davy.*

DAVY Here, sir.

SHALLOW Davy, Davy, Davy, Davy, let me see, Davy; let me see, Davy; let me see. Yea, marry, William Cook, bid him come hither. Sir John, you shall not be excused. 10

DAVY Marry, sir, thus: those precepts cannot be served. And, again, sir, shall we sow the hade land with wheat?

235 Laud . . . end.] Two lines in Ff, ending *heauen*: . . . *end*. (Ff have *heauen*: for Q's *God* Editors *God*) 240 *Exeunt*.] Omitted in Q. ACT V SCENE I.] Omitted in Q. Ff Actus Quintus. Scæna Prima. GLOUCESTERSHIRE. . . . HOUSE.] Added by Cam after Pope and Theobald. *Enter . . . Page.*] Q Enter Shallow, Falstaffe, and Bardolfe. Ff Enter Shallow, Silence, Falstaffe, Bardolfe, Page, and Dauie. The speech-prefixes in Q in this Sc. are: Shal., Sha.; Falst.; Daui; Bard. In F<sup>1</sup> Shal., Shallow; Fal., Falstaffe, Falst.; Dauie, Daui; Bard. 1 sir,] Omitted in Ff. Editors admit. 3 Master] F<sup>1</sup> M. 6 *Enter Davy.*] Added by Theobald. 8 Davy,] Four times in Q; thrice in Ff, Delius. 9 Davy; let me see.] Omitted in Ff, Delius, Craig, Hemingway. Yea, marry,] Omitted in Ff. Editors admit. 12 hade land] From Q. Ff *head-land* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge, NCE *headland* Cowl, CNS *hade land* Schmidt glossed *headland* as correct, but evidently suspected it. *hade land* was a strip at the end of the furrows which formed a boundary. *hade* is a dialect word used in Warwickshire and neighbouring counties and is glossed by Wright: DD as "a 'head-land' or strip of land at the side of an arable field upon which the plough turns."

SHALLOW With red wheat, Davy. But for William Cook: are there no young pigeons?

DAVY Yes, sir. Here is now the smith's note for shoeing and plough-irons. 15

SHALLOW Let it be cast and paid. Sir John, you shall not be excused.

DAVY Now, sir, a new link to the bucket must needs be had.

And, sir, do you mean to stop any of William's wages, about the sack he lost the other day at Hinckley fair? 20

SHALLOW A shall answer it. Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William Cook.

DAVY Doth the man of war stay all night, sir? 25

SHALLOW Yea, Davy. I will use him well. A friend i' th' court is better than a penny in purse. Use his men well, Davy, for they are arrant knaves, and will backbite.

DAVY No worse than they are backbitten, sir, for they have marvellous foul linen. 30

SHALLOW Well conceited, Davy. About thy business, Davy.

DAVY I beseech you, sir, to countenance William Visor of Woncot against Clement Perkes o' th' hill.

SHALLOW There is many complaints, Davy, against that Visor. That Visor is an arrant knave, on my knowledge. 35

DAVY I grant your worship that he is a knave, sir, but yet, God forbid, sir, but a knave should have some countenance at his friend's request. An honest man, sir, is able to speak for

15, 16 Yes, . . . -irons.] Three lines in Ff, ending *Sir. . . . Shoeing, . . . -Irons.* 19 Now,] Omitted in Ff. Editors admit. 21 the other day] Omitted in Q. Editors admit. Hinckley] From Ff. Q *Hunkly* 22 A] Q *A* Ff *He* Cam, Craig, Chambers, Hemingway, Cowl, CNS *A'* Wordsworth, Delius, Kittredge, NCE *'A'* 23 tiny] Q *tinie* Ff *tine* CNS *tine* Others *tiny* CNS describes *tine* as "obs. or W. country dial. for 'tiny.'" NED records *tine* as obs. form of *tiny* with silent *e*. 26 Yea,] Q *Yea* Ff *Yes* CNS *Yes*, Others *Yea*, 29-31 DAVY . . . conceited, Davy.] Omitted by Wordsworth. 29 backbitten,] From Q. Ff *bitten*, Editors follow Q. 30 marvellous] From Ff. Q *maruailes* 33 Woncot] Q *Woncote* Ff *Woncot*, Johnson *Wancot* Malone conj., Reed, Wordsworth, Delius, Craig, Hemingway *Wincot* Chambers *Woncote* Cam, Cowl, Kittredge, NCE, CNS *Woncot* Sugden, 570, describes Woncot as a village in Gloucestershire; and *The hill* as still the local name of Stinchcombe Hill which rises above the village. A family of Visors or Vizards lived there until recent years and the Perkes or Purchas family until 1812. Sugden remarks that identification of Woncot with Wincot in the Induction of *The Shrew* is inaccurate. o' th'] Q *a'th* Ff *of the* Cam, Hemingway, Cowl *o' the* Wordsworth, Delius, Craig *of the* Chambers *a' th'* Kittredge, NCE, CNS *o' th'* 34 is] Q *is* Ff *are* Cam, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *is* Wordsworth, Delius, Craig *are* 37 God] Q *God* Ff *heauen* Editors *God*

himself, when a knave is not: I have served your worship truly, sir, this eight years; and if I cannot once or twice in a quarter bear out a knave against an honest man, I have but a very little credit with your worship. The knave is mine honest friend, sir: therefore, I beseech your worship, let him be countenanced. 40

SHALLOW Go to: I say he shall have no wrong. Look about, Davy. (Exit Davy.) Where are you, Sir John? Come, come, come, off with your boots. Give me your hand, Master Bardolph. 45

BARDOLPH I am glad to see your worship.

SHALLOW I thank thee with all my heart, kind Master Bardolph. And welcome, my tall fellow (to the Page). Come, Sir John. 50

FALSTAFF I'll follow you, good Master Robert Shallow. (Exit Shallow.) Bardolph, look to our horses. (Exeunt Bardolph and Page.) If I were sawed into quantities, I should make four dozen of such bearded hermits' staves as Master Shallow. It is a wonderful thing to see the semblable coherence of his men's spirits and his. They, by observing him, do bear themselves like foolish justices; he, by conversing with them, is turned into a justice-like servingman. Their spirits are so married in conjunction with the participation of society that they flock together in consent, like so many wild-geese. If I had a suit to Master Shallow, I would humour his men with the imputation of being near their master. If to his men, I would curry with Master Shallow that no man could better command his servants. It is certain that either wise bearing or ignorant carriage is caught, as men take diseases, one of another: therefore let men take heed of their company. I will devise matter enough out of this Shallow to keep Prince Harry in continual laughter the wearing out of six fashions, which is four terms, or two actions, and a shall laugh without intervallums. O, it is much that a lie with a slight oath and a jest with a sad brow will do with a fellow that never had the ache in his shoulders! O, you shall see him laugh till his face be like a wet cloak ill laid up! 55 60 65 70

---

40 this] Q *this* Ff *these* Delius *these* Others *this* and if] From Ff. Q and Editors and if 41, 42 but a very little] From Ff. Q *little* Editors follow F. 43 your worship.] From Ff. Q *you* Kittredge, NCE *you*, Others *your worship*, 45-47 Go to: . . . Bardolph.] Prose in Q. Four lines in Ff, ending too, . . . Davy. . . Boots. . . Bardolfe. Editors print as prose. 46 (Exit Davy.)] Added by Capell. Come, come, come,] From Q. Ff *Come*, Editors follow Q. 49 all] Omitted in Q. 50 (to the Page).] Added by Rowe. 51, 52 (Exit Shallow.)] Added by Capell. 52, 53 (Exeunt . . . Page.)] Added by Capell. 56 him,] Q *him*, Ff *of him*, Cam, Wordsworth, Delius, Chambers, Cowl, Kittredge, CNS *of him*, Craig, Hemingway, NCE *him*, 68 a] Q *a* Ff *he* Cam, Craig, Chambers, Hemingway, Cowl, CNS *a* Wordsworth, Kittredge, NCE *a* Delius *he* 69 without] From Q. Ff *with* Editors *without*

SHALLOW (*within*) Sir John!

FALSTAFF I come, Master Shallow; I come, Master Shallow.

*Exit.*

SCENE II. WESTMINSTER. THE PALACE.

*Enter Warwick and the Lord Chief Justice, meeting.*

WARWICK

How now, my Lord Chief Justice! whither away?

CHIEF JUSTICE

How doth the King?

WARWICK

Exceeding well: his cares are now all ended.

CHIEF JUSTICE

I hope, not dead.

WARWICK

He's walked the way of nature;

And to our purposes he lives no more.

5

CHIEF JUSTICE

I would his Majesty had called me with him.

The service that I truly did his life

Hath left me open to all injuries.

WARWICK

Indeed I think the young King loves you not.

CHIEF JUSTICE

I know he doth not, and do arm myself

10

To welcome the condition of the time,

Which cannot look more hideously upon me

Than I have drawn it in my fantasy.

*Enter Lancaster, Clarence, Gloucester, Westmoreland, and others.*

WARWICK

Here come the heavy issue of dead Harry:

O that the living Harry had the temper

15

---

73 (*within*)] Added by Theobald. 74 *Exit.*] Added by Cam. Omitted in Q. Ff *Exeunt.* SCENE II.] Not in Q. Ff *Scena Secunda.* WESTMINSTER. THE PALACE.] Added by Cam after Capell. *Enter . . . meeting.*] From Cam. Q *Enter Warwick, duke Humphrey, L. chiefe Iustice, Thomas Clarence, Prince, Iohn Westmerland.* Ff *Enter the Earle of Warwicks, and the Lord Chiefe Iustice.* The speech-prefixes in this Sc. in Q are: War.; Iust.; Iohn; Prin. Ambo., Bro.; Humph.; Cla.; Prince. In F<sup>1</sup>: Warwicke, Warw., War.; Ch. Iust.; Iohn, Iohn; Iohn &c.; Glou.; Cla.; Prince, Prin., Pr. 3 *Exceeding . . . ended.*] One line in Q; two in Ff, ending *Cares . . . ended.* 13 *Enter . . . others.*] Q *Enter Iohn, Thomas, and Humphrey.* Ff *Enter Iohn of Lancaster, Gloucester, and Clarence.*

Of he, the worst of these three gentlemen!  
 How many nobles then should hold their places,  
 That must strike sail to spirits of vile sort!

CHIEF JUSTICE

O God, I fear all will be overturned!

LANCASTER

Good morrow, cousin Warwick, good morrow.

20

GLOUCESTER, CLARENCE

Good morrow, cousin.

LANCASTER

We meet like men that had forgot to speak.

WARWICK

We do remember; but our argument  
 Is all too heavy to admit much talk.

LANCASTER

Well, peace be with him that hath made us heavy!

25

CHIEF JUSTICE

Peace be with us, lest we be heavier!

GLOUCESTER

O, good my lord, you have lost a friend indeed;  
 And I dare swear you borrow not that face  
 Of seeming sorrow, it is sure your own.

LANCASTER

Though no man be assured what grace to find,  
 You stand in coldest expectation.

30

I am the sorrier: would 'twere otherwise.

CLARENCE

Well, you must now speak Sir John Falstaff fair;  
 Which swims against your stream of quality.

CHIEF JUSTICE

Sweet Princes, what I did, I did in honour,  
 Led by th' impartial conduct of my soul;  
 And never shall you see that I will beg  
 A ragged and forestalled remission.

35

16 he,] Q *he*, Ff *him*, CNS *he*, Others *him*, Abbott, 206, and Shaaber quote, with reference to *he* for *him*, *Tempest* II i 27: *Which, of he, or Adrian, for a good wager, First begins to crow?* Abbott gives other instances. 19 O God,] Q O God Ff *Alas*, Editors O God, 21 GLOUCESTER, CLARENCE] Q Prin. ambo. Ff Glou. Cla. 27 you have] From Q Ff. Pope, Wordsworth you've 36 impartial] From Q. Ff *Imperiall* Editors follow Q. 38 forestalled remission.] Q *forestald remission*, Ff *fore-stall'd Remission*. CNS *forestaied remission*. Others *forestall'd remission*. Dover Wilson in CNS quotes A. K. Mollwraith in TLS, 19 Jan., 1933, who suggested in this and two other passages "forestaied," i.e., staied beforehand (by the ignominy of having to beg for it). Onions explains *forestalled remission* as "(a) anticipated pardon, (b) pardon on conditions which honour would prevent accepting."

If truth and upright innocence fail me,  
I'll to the King my master that is dead, 40  
And tell him who hath sent me after him.

WARWICK

Here comes the Prince.

*Enter King Henry the Fifth, attended.*

CHIEF JUSTICE

Good morrow, and God save your Majesty!

KING

This new and gorgeous garment, Majesty, -  
Sits not so easy on me as you think. 45

Brothers, you mix your sadness with some fear.  
This is the English, not the Turkish court;  
Not Amurath an Amurath succeeds,  
But Harry Harry. Yet be sad, good brothers,  
For, by my faith, it very well becomes you. 50

Sorrow so royally in you appears  
That I will deeply put the fashion on,  
And wear it in my heart. Why then, be sad;  
But entertain no more of it, good brothers,  
Than a joint burden laid upon us all. 55

For me, by heaven, I bid you be assured,  
I'll be your father and your brother too.  
Let me but bear your love, I'll bear your cares.  
Yet weep that Harry's dead, and so will I;  
But Harry lives, that shall convert those tears 60  
By number into hours of happiness.

PRINCES

We hope no otherwise from your Majesty.

---

39 truth] From Q. Ff *Troth*, Editors *truth* 42 *Enter . . . attended.*] Added by Cam after Capell. Q *Enter the Prince and Blunt* F<sup>1</sup> *Enter Prince Henrie.* F<sup>2</sup> *Enter Prince Henry.* F<sup>3</sup>. 4 *Enter Prince Harry* 44 KING] Q Ff *Prince.* The prefixes throughout the Scene are as for Prince; but Henry is already addressed as Majesty. Cam, Wordsworth, Delius, Chambers, Cowl, NCE King. Craig for the whole title has K. Hen. V. Hemingway, Kittredge, CNS Prince. 46 mix] Q *mixt* Editors *mix* 48 Amurath] From Q. Ff Amurah (twice). (Amurath=Turkish Sultan Murad. Murad III on his accession in Dec. 1574 first executed his five brothers.) 50 by my faith.] From Q. Ff (*to speake truth*) Cam, Wordsworth, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS follow Q. Delius, Craig follow F. 55 burden] Ff *burthen*, 59 Yet] Q *Yet* Ff *But* Editors *Yet* 62 PRINCES] Q Bro. Ff Iohn, &c. Cam, Chambers, Cowl, NCE Princes. Wordsworth Cla. P.<sup>r</sup> John. P. Humph. Craig Lanc., &c. Hemingway, Kittredge Brothers. CNS Prince John, &c. otherwise] From Q. Ff *other* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, NCE *other* Kittredge, CNS *otherwise*

## KING

You all look strangely on me; and you most:  
You are, I think, assured I love you not.

## CHIEF JUSTICE

I am assured, if I be measured rightly, 65  
Your Majesty hath no just cause to hate me.

## KING

No!  
How might a prince of my great hopes forget  
So great indignities you laid upon me?  
What! rate, rebuke, and roughly send to prison 70  
Th' immediate heir of England! Was this easy?  
May this be washed in Lethe, and forgotten?

## CHIEF JUSTICE

I then did use the person of your father:  
The image of his power lay then in me.  
And, in th' administration of his law, 75  
Whiles I was busy for the commonwealth,  
Your Highness pleaséd to forget my place,  
The majesty and power of law and justice,  
The image of the King whom I presented,  
And struck me in my very seat of judgement; 80  
Whereon, as an offender to your father,  
I gave bold way to my authority,  
And did commit you. If the deed were ill,  
Be you contented, wearing now the garland,  
To have a son set your decrees at nought, 85  
To pluck down justice from your awful bench,  
To trip the course of law and blunt the sword  
That guards the peace and safety of your person;  
Nay, more, to spurn at your most royal image  
And mock your workings in a second body! 90  
Question your royal thoughts, make the case yours;  
Be now the father and propose a son,  
Hear your own dignity so much profaned,

67, 68 No! . . . forget] One line in Q Ff. Editors print *No!* or *No?* as a separate line. 72 Lethe,] Q *lethy* 73, 74 person . . . power] From Q Ff. Daniel "Qy. transpose *Person* and *power*." Editors follow Q F. 83-90 If the . . . body!]  
Q Ff have ? after *naught* . . . *bench* . . . *person* . . . *body*, and these signs can signify question marks or exclamations. NCE and CNS treat *Be you contented* as interrogative and print the question marks as in Q F. Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge treat *Be you contented* as imperative and replace the question marks by other stops, ending *body*. The latter course may be preferred as more in keeping with the Justice's manly statement, the grammatical form *Be you* and the continued

See your most dreadful laws so loosely slighted,  
Behold yourself so by a son disdained; 95  
And then imagine me taking your part,  
And in your power soft silencing your son.  
After this cold considerance, sentence me;  
And, as you are a king, speak in your state  
What I have done that misbecame my place, 100  
My person, or my liege's sovereignty.

KING

You are right, Justice, and you weigh this well;  
Therefore still bear the balance and the sword.-  
And I do wish your honours may increase  
Till you do live to see a son of mine 105  
Offend you, and obey you, as I did.  
So shall I live to speak my father's words:  
'Happy am I, that have a man so bold  
That dares do justice on my proper son;  
And not less happy, having such a son 110  
That would deliver up his greatness so  
Into the hands of justice.' You did commit me:  
For which, I do commit into your hand  
Th' unstained sword that you have used to bear;  
With this remembrance, that you use the same 115  
With the like bold, just, and impartial spirit  
As you have done 'gainst me. There is my hand.  
You shall be as a father to my youth.  
My voice shall sound as you do prompt mine ear,  
And I will stoop and humble my intents 120  
To your well-practised wise directions.  
And, Princes all, believe me, I beseech you:  
My father is gone wild into his grave,  
For in his tomb lie my affections;  
And with his spirits sadly I survive, 125  
To mock the expectation of the world,  
To frustrate prophecies, and to raze out  
Rotten opinion, who hath writ me down  
After my seeming. The tide of blood in me  
Hath proudly flowed in vanity till now. 130  
Now doth it turn and ebb back to the sea,

---

imperative in l. 92. 96 your] F<sup>1</sup>. \*you 110 not] Q not Ff no Editors not 112  
justice.' You] Q Justice you Ff Justice. You Editors follow F. 123, 124 My . . .  
affections:] = My wildness is buried with my father, for in his tomb my passions  
lie. 125 spirits] Q *spirites* F<sup>1</sup>. \**Spirits*, F<sup>2</sup>. \**Spirit*, CNS *spirits* Others *spirit*  
*spirits* here has the meaning 'S' ii in Onions, "sentiments, feelings." 127 raze]  
From Theobald. Q Ff *race* Kittredge *rase* Others *raze*



Where it shall mingle with the state of floods,  
 And flow henceforth in formal majesty.  
 Now call we our high court of parliament;  
 And let us choose such limbs of noble counsel, 135  
 That the great body of our state may go  
 In equal rank with the best governed nation;  
 That war, or peace, or both at once, may be  
 As things acquainted and familiar to us;  
 In which you, father, shall have foremost hand. 140  
 Our coronation done, we will accite,  
 As I before remembered, all our state;  
 And, God consigning to my good intents,  
 No prince nor peer shall have just cause to say,  
 God shorten Harry's happy life one day! *Exeunt.* 145

## SCENE III. GLOUCESTERSHIRE. SHALLOW'S ORCHARD.

*Enter Falstaff, Shallow, Silence, Davy, Bardolph, and the Page.*

SHALLOW Nay, you shall see my orchard, where, in an arbour, we  
 will eat a last year's pippin of mine own grafting, with a dish of  
 carraways, and so forth. Come, cousin Silence. And then to bed.

FALSTAFF 'Fore God, you have here a goodly dwelling and a rich.

SHALLOW Barren, barren, barren; beggars all, beggars all, Sir 5  
 John. Marry, good air. Spread, Davy, spread, Davy. Well  
 said, Davy.

FALSTAFF This Davy serves you for good uses: he is your serving-  
 man and your husband.

SHALLOW A good varlet, a good varlet, a very good varlet, Sir 10

140 you,] Some copies of Q *your* 143 And, God consigning . . . intents,]  
 Q *And (God consigning . . . intents,)* F<sup>1-3</sup> *And heauen (consigning . . . intents)*  
 F<sup>4</sup> *And (Heaven consigning . . . intents)* Cam, Wordsworth, Craig, Chambers,  
 Hemingway, Cowl, NCE *And, God consigning . . . intents, Delius, Kittredge,*  
 CNS follow Q. 145 God] Q *God* Ff *Heauen* Editors *God Exeunt.*] Q exit.  
 SCENE III.] Not in Q. Ff *Scena Tertia. GLOUCESTERSHIRE. . . . ORCHARD.*  
 Added by Cam after Capell. *Enter . . . Page.*] Q *Enter sir Iohn, Shallow,*  
*Scilens, Daui, Bardolfe, page. Ff Enter Falstaffe, Shallow, Silence, Bardolfe,*  
*Page, and Pistoll. (F<sup>3</sup>. 4 Page, Davy, and Pistoll.) The speech-prefixes in this*  
*Sc. in Q are: Shal., Sha.; Falst., Fal., sir Iohn, Iohn; Scilens, Silens; Daui;*  
*Bar., Bard.; Pistol, Pisto., Pist. In F<sup>1</sup>: Shal.; Fal., Falst.; Sil.; Da., Daui,*  
*Dau.; Bar., Bard.; Pist. 1, 2 my . . . mine] Q my . . . mine Ff mine . . . my*  
*Cam, Chambers, CNS my . . . my Wordsworth, Delius, Craig mine . . . my*  
*Hemingway, Cowl, Kittredge, NCE my . . . mine 4 'Fore God,] Q Fore God*  
*Omitted in Ff. Wordsworth I' faith, Other editors 'Fore God, (Chambers,*  
*Cowl, Kittredge Fore). here a] From Ff. Q here Editors here a a rich.]*  
*From Ff. Q rich, Most editors a rich.*

John. By the mass, I have drunk too much sack at supper. A good varlet. Now sit down, now sit down. Come, cousin.

SILENCE Ah, sirrah! quoth-a, we shall (*singing*)

Do nothing but eat, and make good cheer,  
And praise God for the merry year; 15  
When flesh is cheap and females dear,  
And lusty lads roam here and there  
So merrily,  
And ever among so merrily.

FALSTAFF There's a merry heart! Good Master Silence, I'll give 20  
you a health for that anon.

SHALLOW Give Master Bardolph some wine, Davy.

DAVY Sweet sir, sit: I'll be with you anon. Most sweet sir, sit.  
Master Page, good Master Page, sit. Proface! What you want in  
meat, we'll have in drink. But you must bear: the heart's all. 25

*Exit.*

SHALLOW Be merry, Master Bardolph; and, my little soldier  
there, be merry.

SILENCE (*singing*)

Be merry, be merry, my wife has all;  
For women are shrews, both short and tall:  
'Tis merry in hall when beards wag all, 30  
And welcome merry Shrove-tide.  
Be merry, be merry.

FALSTAFF I did not think Master Silence had been a man of this  
mettle.

SILENCE Who, I? I have been merry twice and once ere now. 35

*Enter Davy.*

11 By the mass,] *Q by the mas* Omitted in Ff. Wordsworth *by my troth*, Others follow *Q*. 13, 28, 40 *singing*] Added by Rowe. 14-19 Do . . . merrily.] Prose in *Q* Ff. Verse in Rowe beginning *We shall do* 15 *God*] *Q God*. Ff *heaven* Delius *heaven* Others *God* 16-21 When . . . anon.] Omitted by Wordsworth. 20 heart! . . . Silence,] From Capell. *Q heart, good M. Silens*. F<sup>1</sup> *heart, good M. Silence*, F<sup>2-4</sup> *heart, good Master Silence*. 22 Give . . . some] From *Q*. Ff *Good M. Bardolfe: some* (F<sup>2-4</sup> *Master Bardolph*;) 24 Proface!] O.F. *prou fasse* Exclamation of good wishes at a meal: "may it do you good." 25 must] Omitted in Ff. Editors admit. 28-32 Be . . . merry.] Verse in Ff, ll. 31, 32 *And . . . merry* in one line. All prose in *Q*. 28 wife has all;] From *Q* F<sup>4</sup>. F<sup>1-3</sup> *wife ha's all*. Wordsworth *wife may brawl*; Farmer conj., Steevens *wife's as all* which Steevens interprets "as all women are," *i.e.* shrews. Noble, 111, refers to a similar song by Adam Davy in Edward II's reign. 30 wag] *Q wags* Ff *wagge* or *wag* Editors *wag* 35 *Enter Davy*.] Omitted in Ff.

DAVY (*to Bardolph*) There's a dish of leather-coats for you.

SHALLOW Davy!

DAVY Your worship! I'll be with you straight. (*To Bardolph*)

A cup of wine, sir?

SILENCE (*singing*)

A cup of wine that's brisk and fine,

40

And drink unto the leman mine;

And a merry heart lives long-a.

FALSTAFF Well said, Master Silence.

SILENCE And we shall be merry, now comes in the sweet o' th' night.

45

FALSTAFF Health and long life to you, Master Silence.

SILENCE (*singing*)

Fill the cup, and let it come;

I'll pledge you a mile to th' bottom.

SHALLOW Honest Bardolph, welcome. If thou want'st anything, and wilt not call, beshrew thy heart. Welcome, my little tiny thief (*to the Page*), and welcome indeed too. I'll drink to Master Bardolph, and to all the cavaleros about London.

50

DAVY I hope to see London once ere I die.

BARDOLPH And I might see you there, Davy,—

SHALLOW By the mass, you'll crack a quart together. Ha! will you not, Master Bardolph?

55

BARDOLPH Yea, sir, in a pottle-pot.

SHALLOW By God's liggers, I thank thee. The knave will stick by thee, I can assure thee that. A will not out, a: 'tis true bred.

36 There's] From Q. Ff *There is* Delius *There is* Others *There's* 36, 38 (*to Bardolph*) Added by Capell. 37-43 SHALLOW . . . Silence.] Omitted by Wordsworth. 40-42 A cup . . . long-a.] Prose in Q Ff. Verse in Rowe. 44 And] Q *And* Ff *If* Cam, Cowl, Kittredge, NCE, CNS *An* Wordsworth, Craig, Chambers, Hemingway *And* Delius *If* o' th] Q *a' th* Ff *of the* Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl *o' the* Delius *of the* Kittredge, NCE, CNS *o' th'* 47, 48 Fill . . . bottom.] Prose in Q Ff. Verse in Capell. 47 *singing*] Added by Capell. 50 tiny] Q *tiny* Ff *tyne* As in v i 23 CNS reads *tine* 51 (*to the Page*) Added by Capell. 52 cavaleros] Q *cabileros* Ff *Cauilleroes* Johnson, Wordsworth, Delius *cavaleroes* Cam, Chambers, Hemingway, Cowl *cavaleros* Craig *cavaleiroes* Kittredge, NCE *cabileros* CNS *caballeros* 54 And] Q *And* Ff *If* Delius *If* Chambers *And* Others *An* Davy,—] Q *Davy!* Ff *Dauie*. Theobald added dash which editors follow, but Chambers, Kittredge *Davy!* 55 By the mass,] Q *By the mas* Omitted in Ff. Wordsworth *By my faith*, Others follow Q. together. Ha!] Q *together*, ha Ff *together?* Ha, Capell, Cam, Chambers, Cowl, NCE *together*, ha! Wordsworth *together*,—ha! Delius, Craig, Hemingway *together*: ha! Kittredge *together*. Ha, CNS *together*, ha? 57 Yea,] Q *Yea* Ff *Yes* Editors *Yea*, 58 *By* . . . liggers.] From Q. Omitted in Ff. Editors admit except Wordsworth, who omits *By* . . . *thee*. 59 that. A] Q *that a* Ff *that*. He Cam.

BARDOLPH And I'll stick by him, sir. 60

SHALLOW Why, there spoke a king. Lack nothing: be merry.  
(*One knocks at door.*) Look who's at door there, ho! Who  
knocks?

*Exit Davy.*

FALSTAFF (*to Silence, seeing him take off a bumper*) Why, now  
you have done me right. 65

SILENCE (*singing*)

Do me right,  
And dub me knight,  
Samingo.

Is't not so?

FALSTAFF 'Tis so. 70

SILENCE Is't so? Why then, say an old man can do somewhat.

*Enter Davy.*

DAVY And't please your worship, there's one Pistol come  
from the court with news.

FALSTAFF From the court! Let him come in.

*Enter Pistol.*

How now, Pistol! 75

PISTOL Sir John, God save you!

FALSTAFF What wind blew you hither, Pistol?

Chambers, Cowl, CNS *that*. A' Wordsworth *that*: 'a Delius *that*: he  
Craig, Hemingway *that*: a' Cowl, Kittredge, NCE *that*. 'A out, a: 'tis]  
Q out, a tis Ff out, he is Cam, Wordsworth, Delius, Craig, Chambers,  
Hemingway, Cowl, NCE out; he is Kittredge out; 'a is CNS out, a'. 'Tis  
62 (*One . . . door.*)] From Q. Omitted in Ff. there, ho!] Cam, Wordsworth,  
Cowl, Kittredge *there, ho!* Delius, Craig, Hemingway, NCE, CNS *there, Ho!*  
Chambers *there!*—Hol 63 *Exit Davy.*] Added by Capell. 64 (*to . . . bumper*)]  
Added by Capell. Most editors add a similar SD. CNS Silence drinks a  
bumper to Falstaff. 66-68 Do . . . Samingo.] Prose in Q Ff. 66 *singing.*  
Added by Rowe. 68 Samingo.] Q *samingo*: Ff Samingo. NCE *S'amingo*.  
Others *Samingo*. In Nashe's *Summers Last Will and Testament*, 1592, the  
song which Silence echoes contains:

God Bacchus doe him right  
And dubbe him Knight  
Domingo.

(Texts in Hazlitt's *Dodsley*, viii 55; McKerrow: Nashe, iii 267.) Nares  
derives *Samingo* from the San Domingo mentioned in the song, described  
as a patron of topers. 71 *Enter Davy.*] From Capell. Not in Q Ff. 72 And't]  
Q And't Ff *If it* Delius *If it* Chambers *And't* Others *An't*

- PISTOL Not the ill wind which blows no man to good. Sweet knight, thou art now one of the greatest men in this realm.
- SILENCE By'r lady, I think a be, but goodman Puff of Barson. 80
- PISTOL  
Puff!  
Puff i' thy teeth, most recreant coward base!  
Sir John, I am thy Pistol and thy friend,  
And helter-skelter have I rode to thee,  
And tidings do I bring and lucky joys 85  
And golden times and happy news of price.
- FALSTAFF I pray thee now, deliver them like a man of this world.
- PISTOL  
A foutre for the world and worldlings base!  
I speak of Africa and golden joys.
- FALSTAFF  
O base Assyrian knight, what is thy news? 90  
Let King Cophetua know the truth thereof.
- SILENCE (*singing*) And Robin Hood, Scarlet, and John.
- PISTOL  
Shall dunghill curs confront the Helicons?  
And shall good news be baffled?  
Then, Pistol, lay thy head in Furies' lap. 95
- SHALLOW Honest gentleman, I know not your breeding.
- PISTOL Why then, lament therefore.
- SHALLOW Give me pardon, sir. If, sir, you come with news from the court, I take it there's but two ways, either to utter them or conceal them. I am, sir, under the King, in some authority. 100

78 no . . . good.] From Q. Ff *none to good*, Editors follow Q. 79 this] Q *this* Ff, Wordsworth, Delius *the* Others *this* 80 By'r lady,] Q *Birlady* Ff *Indeed*, Editors *By'r lady*, Puff of Barson.] Puff presumably a fat man. Stokes and Sugden identify Barson as Barcheston, locally pronounced Barson, 10 miles south of Stratford. Stokes notes that the spelling Barson is recorded in Dugdale's *Warwickshire*, 456. Spellings in WPC, 55, are *Bercestone*, *Berston*, *Barston*. 82-86 Puff i' . . . price.] Prose in Q Ff. Verse in Pope. 82 i' thy] Q *ith thy* Ff *in thy* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl *in thy* Kittredge, NCE, CNS *i' thy* 84 And] Q *and* Omitted in Ff. Editors admit. 87 pray thee] From Q. Ff *prethee* Delius *pr'y thee* Craig, Hemingway *prithe* Others *pray thee* 88 foutre] Q *footre* Ff *footra* Cam, Delius, Cowl, CNS *foutre* Theobald, Wordsworth, Craig, Chambers, Hemingway, Kittredge, NCE *foutra* 88-95 A foutre . . . lap.] Prose in Q. Verse in Ff. Editors follow F. 91 Cophetua] Q *Couetua* Ff *Couitha* The ballad is referred to five times by Shakespeare, twice in LLL, and once each in *Richard II*, *Romeo* and this play. See Anders, 165; Simpson in Jonson ix 374. 92 *singing*] Added by Stevens. 96 Honest . . . breeding.] Two lines in Ff, ending *Gentleman*, . . . *breeding*. 99 there's . . . or] From Q. Ff *there is . . . or to* Cam, Wordsworth, Chambers, Hemingway, Cowl, NCE *there's . . . or to* Delius, Craig *there is . . . or to* Kittredge, CNS *there's . . . or*

PISTOL

Under which king, Besonian? Speak, or die.

SHALLOW

Under King Harry.

PISTOL

Harry the Fourth? or Fifth?

SHALLOW

Harry the Fourth.

PISTOL

A foutre for thine office!

Sir John, thy tender lambkin now is King;

Harry the Fifth's the man. I speak the truth.

105

When Pistol lies, do this, and fig me, like

The bragging Spaniard.

FALSTAFF

What, is the old King dead?

PISTOL

As nail in door. The things I speak are just.

FALSTAFF Away, Bardolph! Saddle my horse. Master Robert 110

Shallow, choose what office thou wilt in the land, 'tis thine.

Pistol, I will double-charge thee with dignities.

BARDOLPH

O joyful day!

I would not take a knighthood for my fortune.

PISTOL

What! I do bring good news?

115

FALSTAFF Carry Master Silence to bed. Master Shallow, my

Lord Shallow,—be what thou wilt: I am Fortune's steward! Get

on thy boots: we'll ride all night. O sweet Pistol! Away,

Bardolph! (*Exit Bardolph.*) Come, Pistol, utter more to me;

and withal devise something to do thyself good. Boot, boot, 120

Master Shallow! I know the young King is sick for me. Let

us take any man's horses: the laws of England are at my com-

mandment. Blessed are they that have been my friends; and

woe to my Lord Chief Justice!

101 Under . . . die.] Two lines in Ff, ending *King? . . . dye.* 103-107 A . . . Spaniard.] Prose in Q. Verse in Ff and editors. 103 foutre] Q *fowtre* Ff *footra* Theobald, Wordsworth, Craig, Chambers, etc. *foutra* Cam, Delius, Cowl, CNS *foutre* 106 fig me,] Ff *figge-me*, or *fig-me*, 109 As . . . just.] Two lines in Ff, ending *doore, . . . iust.* 110-112 Away, . . . dignities.] Prose in Q. Four lines in Ff, ending *House, . . . wilt . . . thee . . . Dignities.* 110 Master] Q *M.* 113, 114 O . . . fortune.] Verse in Ff. Prose in Q. Prose in Delius, Chambers, CNS. Others print as verse. 114 knighthood] From Ff. Q *Knight* Editors follow F. 115 What! . . . news?] Q Ff *What? . . . newes.* Cam, Craig, Hemingway, Cowl, NCE *What! . . . news.* Wordsworth, Kittredge *What, . . . news?* Delius, Chambers, CNS *What! . . . news?* 117 steward! Get] Q *steward, get* Ff *Steward.* Get Cam, Chambers, Cowl, NCE, CNS *steward—get* Wordsworth, Delius, Craig, Hemingway, Kittredge *steward. Get* 119 (*Exit Bardolph.*) Added by Capell. 123 Blessed . . . that] From Q. Ff *Happie . . . which* (F<sup>a</sup>. *Happy*). 124 to] Delius, Craig follow F. Others

## PISTOL

Let vultures vile seize on his lungs also! 125  
 'Where is the life that late I led?' say they.  
 Why, here it is: welcome these pleasant days! *Exeunt.*

## SCENE IV. LONDON. A STREET.

*Enter Beadles, dragging in Hostess Quickly and Doll Tearsheet.*

HOSTESS No, thou arrant knave! I would to God that I might die, that I might have thee hanged. Thou hast drawn my shoulder out of joint.

FIRST BEADLE The constables have delivered her over to me; and she shall have whipping-cheer enough, I warrant her. There hath been a man or two lately killed about her. 5

DOLL Nut-hook, nut-hook, you lie. Come on! I'll tell thee what, thou damned tripe-visaged rascal, and the child I go with do miscarry, thou wert better thou hadst struck thy mother, thou paper-faced villain. 10

HOSTESS O the Lord, that Sir John were come! He would make this a bloody day to somebody. But I pray God the fruit of her womb miscarry!

follow Q. (Hemingway *Blessed . . . which*) Q *vnto* 125-127 Let . . . days!] Prose in Q. Verse in Ff and editors. 126 'Where . . . led?'] A lost song mentioned in *The Shrew* IV i 119. 127 these . . . days!] From Q. Ff *those . . . dayes*. (F<sup>4</sup> *days*). Pope, Wordsworth *this pleasant day!* Others follow Q. *Exeunt.*] Q exit. SCENE IV.] Not in Q. Ff *Scena Quarta*. The whole scene is omitted by Wordsworth. LONDON. A STREET.] Added by Cam after Theobald. *Enter . . . Tearsheet.*] From Malone. Q Enter Sincklo and three or foure officers. Ff Enter Hostesse Quickly, Dol Tear-sheete, and Beadles. John Sincklo, Sinklo or Sincler was a player in the Chamberlain's Coy. and is similarly mentioned by name in 3 *Henry VI* III i and *The Shrew*, Induction, i 84. See Chambers: WS, i 50, 288, 323, 380; ii 81. The speech-prefixes in this Sc. in Q are: Host.; Sincklo, Sinck.; Whoore. In F<sup>1</sup>: Hostesse, Host.; Off., Officer; Dol. 1 to God that] From Q. Omitted in Ff. Editors include. 4 FIRST BEADLE] Q Sincklo. Ff Off. Speech-prefixes in ll. 4, 14 in Q are: Sincklo, and in ll. 21, 29 are Sinck. Kittredge for sp.-prefix has Officer for First Beadle's speeches. Others ascribe to First Beadle. 5 enough,] Ff *enough*, Omitted in Q. Editors admit. 6 lately] From Ff. Omitted in Q. Editors admit. 7 DOLL] From Ff. Q Whoore. (And so throughout the Sc.) Editors Doll. 8 and] Q and Ff if Chambers and Others an 8, 9 I go . . . wert] From Q. Ff *I now go . . . hadst* Cam, Cowl, Kittredge, NCE *I now go . . . wert* Delius, Craig, Chambers *I now go . . . hadst* Hemingway *I now go . . . wert* CNS *I go . . . wert* 11 the Lord,] From Q. Omitted in Ff. Editors admit. He] Q *I* Ff *hee* or *he* Editors *he* 12 I pray God] From Q. Ff *I would* Editors follow Q. 13 miscarry!] From Q. Ff *might miscarry*. Editors follow Q.

- FIRST BEADLE If it do, you shall have a dozen of cushions again:  
you have but eleven now. Come, I charge you both go with me, 15  
for the man is dead that you and Pistol beat amongst you.
- DOLL I'll tell you what, you thin man in a censer, I will  
have you as soundly swinged for this,—you blue-bottle rogue,  
you filthy famished correctioner, if you be not swinged, I'll  
forswear half-kirtles. 20
- FIRST BEADLE Come, come, you she knight-errant, come.
- HOSTESS O God, that right should thus overcome might!  
Well, of sufferance comes ease.
- DOLL Come, you rogue, come! Bring me to a justice.
- HOSTESS Ay, come, you starved blood-hound. 25
- DOLL Goodman death, goodman bones!
- HOSTESS Thou atomy, thou!
- DOLL Come, you thin thing! Come, you rascal!
- FIRST BEADLE Very well. *Exeunt.*

## SCENE V. A PUBLIC PLACE NEAR WESTMINSTER ABBEY.

*Enter two Grooms, strewing rushes.*

- FIRST GROOM More rushes, more rushes.
- SECOND GROOM The trumpets have sounded twice.
- FIRST GROOM 'Twill be two o'clock ere they come from the  
coronation. Dispatch, dispatch. *Exeunt.*

*Trumpets sound, and the King and his train pass over the stage: after them enter Falstaff, Shallow, Pistol, Bardolph, and the Boy.*

16 amongst] From Q. Ff *among* Delius, Craig *among* Others *amongst*  
17 you . . . you] From Q. Ff *thee . . . thou* Delius, Craig follow F. Others  
follow Q. 18 blue-bottle] Q *blewbottle* F<sup>1</sup>. <sup>a</sup> *blew-Bottel'd* F<sup>2</sup>. <sup>a</sup> *blew-Bottl'd*  
Editors follow Q. *blue-bottle* was a nickname for a beadle. 22 God.] Q *God*,  
Omitted in Ff and Craig. overcome] From Q. Ff *o'recome* Editors *over-*  
*come* 25 Ay.] Q *I* Ff *Yes*, Editors *Ay*, 27 atomy,] From Q. Ff *Anatomy*,  
Editors *atomy*, or *atomy* SCENE V.] Not in Q. Ff *Scena Quinta*. A . . . ABBEY.]  
Added by Theobald. *Enter . . . rushes.*] Q *Enter strewers of rushes*. Ff *Enter*  
*two Groomes*. Pope, Cam, Delius, etc. *Enter two Grooms, strewing rushes*.  
Dyce, Wordsworth *Enter three Grooms, strewing rushes*. Kittredge *Enter*  
*three Grooms, strewers of rushes*. CNS *Enter strewers of rushes*. Chambers,  
Hemingway *Enter two Grooms, strewers of rushes*. The speech-prefixes in this  
Sc. in Q are: L, 2, 3, [for *Strewers*]; Falst., Fal., Iohn; Pist.; Shal., Shall.;  
King; Iust., Iustice; Iohn. In F<sup>1</sup>: L. Groo., 2. Groo.; Falstaffe, Falst., Fal.;  
Pistol, Pist.; Shal., Shall.; King; Ch. Iust.; Iohn. 3 FIRST GROOM] Q 3 Ff L  
Groo. Dyce allocated to Third Groom all but *Dispatch, dispatch.*, which he  
allotted to First Groom; Wordsworth followed him. Kittredge allocated to 3.  
Groom and CNS to 3 Strewer. 'Twill . . . o'clock] Q *Twill . . . a clocke* Ff *It*  
*will . . . of the Clocke* Delius, Craig *It will . . . o'clock* Others 'Twill . . . o'clock  
4 Dispatch, dispatch.] Omitted in Ff. See note to 1.3. Editors admit. *Exeunt.*



FALSTAFF Stand here by me, Master Robert Shallow. I will make  
the King do you grace. I will leer upon him as a comes by; and  
do but mark the countenance that he will give me. 5

PISTOL God bless thy lungs, good knight.

FALSTAFF Come here, Pistol: stand behind me. O, if I had had  
time to have made new liveries, I would have bestowed the  
thousand pound I borrowed of you. But 'tis no matter: this  
poor show doth better. This doth infer the zeal I had to see him. 10

PISTOL It doth so.

FALSTAFF It shows my earnestness of affection,—

PISTOL It doth so. 15

FALSTAFF My devotion,—

SHALLOW It doth, it doth, it doth.

FALSTAFF As it were, to ride day and night; and not to deliberate,  
not to remember, not to have patience to shift me,—

SHALLOW It is best, certain. 20

Omitted in Q. F<sup>1</sup>. <sup>a</sup> Exit Groo. F<sup>2</sup>. <sup>4</sup> Exeunt Grooms. *Trumpets ... Boy.*] From Q. Ff *Enter Falstaffe, Shallow, Pistol, Bardolfe, and Page.* Cam, Wordsworth, Delius, Craig, Cowl follow F. Chambers, Hemingway, Kittredge, NCE follow Q. [NCE and Page.] CNS gives SD based on Q. Cam concludes that the King first crossed the stage in procession to his coronation, which is supposed to occur during the dialogue between Falstaff and others, and that on his second entry he wore the crown. In F the King has no entry until l. 37 and Q's first processional entry is omitted, which leads Rhodes, 17, to think that Q and F are based on distinct performances. Dover Wilson (CNS 118, 210) describes the King's procession as first entering by a side door, and moving over the rushes to the back inner-stage (the Abbey), as it were for the coronation. Clearly Shakespeare's plan was two entrances for the King and train, between which the coronation takes place. 5 Master Robert] Q *maister* Ff *M. Robert.* Editors *Master Robert* 6 a] Q *a* Ff *he* Cam, Craig, Chambers, Hemingway, Cowl, CNS *a'* Delius *he* Wordsworth, Kittredge, NCE *'a* 8 God] Q *God* Omitted in Ff. Editors *God* 11 'tis] Q *tis* Ff *it is* Editors *'tis* 13-17 PISTOL PISTOL SHALLOW] Q allocated ll. 13, 15, 17 to Pistol. Ff allocate 13 to Shallow and 15, 17 to Pistol. Cam, Wordsworth, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE allocate all to Shallow. CNS attributes 13 to Shallow and 15, 17 to Pistol. Although Falstaff is last addressing Shallow in the previous speech, there is no impediment to Pistol, who was also addressed, chiming in with his approval; and the same holds for l. 15. In l. 17 however the iteration is characteristic of Shallow. 14 of affection,—] Q *of affection.* Ff *in affection.* Cam, Wordsworth, Chambers, Cowl, NCE *of affection.*— Delius, Craig, Hemingway *of affection.* Kittredge, CNS *of affection.*— 16-19 devotion,— . . . me,—] Q Ff *deuotion.* . . . me. Cam, Wordsworth, Chambers, Cowl, NCE *devotion.*— . . . me,— Delius, Craig, Hemingway *devotion.* . . . me. Kittredge, CNS *devotion.*— . . . me— 18, 19 As . . . me,—] Prose in Q. Three lines in Ff, ending *night*, . . . *remember*, . . . me. Editors print in prose. 20 best, certain.] Q *best certain:* Ff *most certaine.* Cam added comma. Cam, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *best, certain.* Wordsworth, Delius, Craig *most certain.*

FALSTAFF But to stand stained with travel, and sweating with desire to see him, thinking of nothing else, putting all affairs else in oblivion, as if there were nothing else to be done but to see him.

PISTOL 'Tis *semper idem*, for *obsque hoc nihil est*: 'tis all in every part. 25

SHALLOW 'Tis so, indeed.

PISTOL

My knight, I will inflame thy noble liver  
And make thee rage.

Thy Doll, and Helen of thy noble thoughts, 30

Is in base durance and contagious prison;

Haled thither

By most mechanical and dirty hand.

Rouse up revenge from ebon den with fell Alecto's snake,

For Doll is in. Pistol speaks nought but truth. 35

FALSTAFF

I will deliver her.

*Shouts within, and the trumpets sound.*

PISTOL

There roared the sea, and trumpet-clangor sounds.

*Enter the King and his train, the Lord Chief Justice among them.*

FALSTAFF

God save thy Grace, King Hal! my royal Hal!

PISTOL The heavens thee guard and keep, most royal imp of fame! 40

FALSTAFF

God save thee, my sweet boy!

KING

My Lord Chief Justice, speak to that vain man.

21-24 But . . . him.] Continues Shallow's speech in Q. Ff and editors allot to Falstaff. 23 else in] Ff omit *else* Editors admit. 25 *obsque*] From Q F<sup>1</sup>. F<sup>2-4</sup> *absque* Cam, Cowl, NCE, CNS *obsque* Wordsworth, Delius, Craig, Chambers, Hemingway, Kittredge *absque* It seems preferable to leave Pistol to settle his own Latin. all] Omitted in Q. Editors admit. 28-35 My . . . truth.] Capell's arrangement. Prose in Q Ff. Editors except Wordsworth follow Capell. 28-36 PISTOL . . . her.] Omitted by Wordsworth. 32 Haled] Q *halde* F<sup>1-4</sup> *Hall'd* F<sup>4</sup> *Hal'd* Cam, Chambers, Cowl, CNS *Haled* Delius *Haul'd* Craig, Hemingway, Kittredge, NCE *Hal'd* 35 truth.] Ffom Q. Ff *troth*. Editors *truth*. 36 *Shouts . . . sound.*] Added by Steevens. (See note to l. 37.) 37 *Enter . . . them.*] From Steevens. Q *Enter the King and his traine*. Ff *The Trumpets sound. Enter King Henrie the Fifth, Brothers, Lord Chiefe Iustice.* (See note to l. 4.) 38, 41 God] Omitted in Ff. Editors admit.

## CHIEF JUSTICE

Have you your wits? Know you what 'tis you speak?

## FALSTAFF

My King! my Jove! I speak to thee, my heart!

## KING

I know thee not, old man. Fall to thy prayers. 45

How ill white hairs becomes a fool and jester!

I have long dreamed of such a kind of man,

So surfeit-swelled, so old, and so profane;

But, being awaked, I do despise my dream.

Make less thy body hence, and more thy grace; 50

Leave gormandizing; know the grave doth gape

For thee thrice wider than for other men.

Reply not to me with a fool-born jest.

Presume not that I am the thing I was;

For God doth know, so shall the world perceive, 55

That I have turned away my former self;

So will I those that kept me company.

When thou dost hear I am as I have been,

Approach me, and thou shalt be as thou wast,

The tutor and the feeder of my riots. 60

Till then, I banish thee, on pain of death,

As I have done the rest of my misleaders,

Not to come near our person by ten mile.

For competence of life I will allow you,

That lack of means enforce you not to evils. 65

And, as we hear you do reform yourselves,

We will, according to your strengths and qualities,

Give you advancement. Be it your charge, my lord,

To see performed the tenor of my word.

Set on. 70

*Exeunt King and Train.*

FALSTAFF Master Shallow, I owe you a thousand pound.

43 Have . . . speak?] As in Q. Two lines in Ff, ending *wits? speake?* 46 becomes] From Q. Ff *become* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE, CNS *become* 49 awaked.] Q *awakt*, Ff *awake*, Cam, Chambers, Cowl, CNS *awaked*, Wordsworth, Delius *awake*, Craig, Hemingway, Kittredge, NCE *awak'd*, 55 God] Q *God* Ff *heaven* Editors *God* 65 evils.] Q *euills*, Ff *euill*: Chambers, NCE *evils*; CNS *evils*. Others *evil*: 67 strengths] From Q. Ff *strength*, Wordsworth, Delius, Craig, Hemingway *strength* Others *strengths* 68 Be it] Pope, Dyce, Wordsworth *Be't* 69, 70 To . . . on.] Pope's arrangement. One line in Q Ff. Editors follow Pope. 69 my] Q *my* Ff *our* Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge *our* NCE, CNS *my* 70 *Exeunt* . . . *Train*.] Omitted in Q. Ff Exit King.

SHALLOW Yea, marry, Sir John, which I beseech you to let me have home with me.

FALSTAFF That can hardly be, Master Shallow. Do not you grieve at this: I shall be sent for in private to him. Look you, he must seem thus to the world. Fear not your advancements. I will be the man yet that shall make you great. 75

SHALLOW I cannot perceive how, unless you give me your doublet, and stuff me out with straw. I beseech you, good Sir John, let me have five hundred of my thousand. 80

FALSTAFF Sir, I will be as good as my word. This that you heard was but a colour.

SHALLOW A colour that I fear you will die in, Sir John.

FALSTAFF Fear no colours. Go with me to dinner. Come, Lieutenant Pistol. Come, Bardolph. I shall be sent for soon at night. 85

*Enter Prince John, and the Lord Chief Justice; Officers with them.*

CHIEF JUSTICE

Go, carry Sir John Falstaff to the Fleet.

Take all his company along with him.

FALSTAFF

My lord, my lord,—

CHIEF JUSTICE

I cannot now speak. I will hear you soon. 90

Take them away.

PISTOL

*Si fortuna me tormenta, spero contenta.*

*Exeunt all but Prince John and the Chief Justice.*

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72 Yea.] Q Yea Ff I Delius, Craig Ay, Others Yea, 74 Master] Ff M. 76 advancements.] From Q. Ff *advancement*: Wordsworth, Delius, Cowl follow F. Others follow Q. 78 cannot . . . you] From Q. Ff *cannot well . . . you should* Cam, Chambers, Cowl, Kittredge, NCE follow F. Wordsworth, Hemingway, CNS follow Q. Delius, Craig *cannot . . . you should* 83 that I fear] From Q. Ff *I feare, that* Wordsworth, Delius follow F. Others follow Q. 84-86 Fear . . . night.] Three lines in Q Ff, ending *dinner*: . . . Bardolfe, . . . night. 86 *Enter . . . them.*] Added by Cam (Re-enter) after Capell. Q Enter Iustice and prince Iohn. Omitted in Ff. 89 lord,—] Q Ff *lord*. Theobald added dash. Craig, Chambers, Hemingway *lord!* Others follow Theobald. 92 *Si . . . contenta.*] From Q. Ff *Si fortuna me tormento, spera me contento*. Cam, Craig, Hemingway, Cowl, Kittredge, NCE follow Q. (NCE *spera*) Wordsworth omits. Delius *Si fortune me tormento, sperato me contente*. Dyce, Chambers *Si fortuna mi tormenta, lo sperare mi contenta*. CNS "*Si fortuna me tormenta, spero me contenta.*" *Exeunt . . . Justice.*] From Cam. Q *exeunt*. (after l. 91). Ff Exit. Manet Lancaster and Chiefe Iustice.

LANCASTER

I like this fair proceeding of the King's:  
He hath intent his wonted followers  
Shall all be very well provided for;  
But all are banished till their conversations  
Appear more wise and modest to the world.

95

CHIEF JUSTICE

And so they are.

LANCASTER

The King hath called his parliament, my lord.

CHIEF JUSTICE

He hath.

100|

LANCASTER

I will lay odds that, ere this year expire,  
We bear our civil swords and native fire  
As far as France. I heard a bird so sing,  
Whose music, to my thinking, pleased the King.  
Come, will you hence?

*Exeunt.* 105

99] Two lines in Ff, ending *Parliament, . . . Lord.* Editors follow Q, one line.  
103 heard] F<sup>1</sup> *heare* 105 *Exeunt.*] Omitted in Q. F<sup>1-2</sup> *Exeunt.*

## EPILOGUE

First, my fear; then, my curtsy; last, my speech. My fear is, your displeasure; my curtsy, my duty; and my speech, to beg your pardons. If you look for a good speech now, you undo me; for what I have to say is of mine own making; and what indeed I should say will, I doubt, prove mine own marring. But to the purpose, and so to the venture. Be it known to you, as it is very well, I was lately here in the end of a displeasing play, to pray your patience for it and to promise you a better. I meant indeed to pay you with this; which, if like an ill venture it come unluckily home, I break, and you, my gentle creditors, lose. Here I promised you I would be, and here I commit my body to your mercies. Bate me some, and I will pay you some, and, as most debtors do, promise you infinitely: and so I kneel down before you; but, indeed, to pray for the Queen.

If my tongue cannot entreat you to acquit me, will you command me to use my legs? And yet that were but light payment, to dance out of your debt. But a good conscience will make any possible satisfaction, and so would I. All the gentlewomen here have forgiven me: if the gentlemen will not, then the gentlemen do not agree with the gentlewomen, which was never seen before in such an assembly.

One word more, I beseech you. If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France; where, for anything I know, Falstaff shall die of a sweat, unless already a be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man. My tongue is weary. When my legs are too, I will bid you good night.

EPILOGUE] From Q Ff. Pope, Cam, Wordsworth, Craig, Hemingway, Cowl, Kittredge, NCE add Spoken by a Dancer. 1 curtsy;] Q *cursie*, F<sup>1</sup> *Curtsie*: F<sup>2-4</sup> *Curtesie* Cam, Delius *courtesy*; Wordsworth *court'sy*; Craig, Hemingway, Cowl, NCE, CNS *curtsy*; Chambers *curtsey*, Kittredge *cursy*; 2 curtsy,] Q *cursy*, F<sup>1</sup> *Curtsie*, F<sup>2-4</sup> *Curtesie*, Editors' readings similar to those for l. 1. 4 should] Walker conj., Hudson, Wordsworth *shall* 8 meant] From Q. Ff *did meane* Cam, Chambers, Cowl, Kittredge, NCE, CNS *meant* Wordsworth, Delius, Craig, Hemingway *did mean* 13 and so . . . Queen.] From Q. Ff omit here and (reading *so kneele*) print after *good night* in l. 27. Cam, Wordsworth, Delius, Craig, Chambers, Hemingway, Cowl, Kittredge, NCE follow F. (NCE *so I kneel*) CNS follows Q. 17 would] From Q. Ff *will* Cam, Chambers, Cowl, Kittredge, NCE, CNS *would* Wordsworth, Delius, Craig, Hemingway *will* 19 before] Omitted in Q. Editors admit. 25 a] Q a Ff *he* Cam, Craig, Chambers, Hemingway, Cowl, CNS a' Delius *he* Wordsworth, Kittredge, NCE 'a' died a] Q omits a Editors admit. 27 night.] See note to 13 above. Here follows in Ff "The Actors Names."

# THE ACTORS NAMES

**R**EMOVR the Presentor.  
 King *Henry* the Fourth.  
 Prince *Henry*, afterwards Crowned King *Henrie* the Fift.  
 Prince *Iohn* of Lancaster.  
*Humphrey* of Gloucester.  
*Thomas* of Clarence. } Sonnes to *Henry* the Fourth, & brethren  
 to *Henry* 5.

Northumberland.  
 The Arch Byshop of Yorke.  
 Mowbray.  
 Hastings.  
 Lord Bardolfe.  
 Trauers.  
 Morton.  
 Coleuile.

Opposites against King *Henrie* the  
 Fourth.

Warwicke.  
 Westmerland.  
 Surrey. } Of the Kings  
 Gowre. } Partie.  
 Harecourt.  
 Lord Chiefe Iustice.

Pointz.  
 Falstaffe.  
 Bardolphe. } Irregular  
 Pistoll. } Humorists.  
 Peto.  
 Page.

Shallow. } Both Country  
 Silence. } Iustices.  
 Dauie, Seruant to Shallow.  
 Phang, and Snare, 2. Sericants.  
 Mouldie. )  
 Shadow. )  
 Wart. Country Soldiers.  
 Feeble.  
 Bulcalf. )

Drawers. Northumberlands Wife.  
 Beadies. Percies Widdow.  
 Groomes. Hostesse Quickly.  
 Doll Teare-sheets.  
 Epilogue.

From F<sup>2</sup>. F<sup>2-4</sup> reprint this list with minor changes in spelling and punctuation.

## THE LIFE OF KING HENRY THE FIFTH

Q<sup>1</sup> of *Henry V* was entered in the *Stationers' Registers* on August 4, 1600, as *henry the fffift a booke*, together with *As You Like It*, *Every Man in His Humour* and *Much Ado*; and the four plays were marked "to be staid."<sup>1</sup> This note came under a heading "My lord Chamberlens plaies Entred," and Pollard advanced the hypothesis that the staying was a device adopted by the Chamberlain's Company to postpone publication and obviate piracy.<sup>2</sup> If this is so, the move was unavailing, for a thoroughly bad quarto appeared in 1600, with title-page: *The Cronicle History of Henry the fift, With his battell fought at Agin Court in France. Together with Auntient Pistoll. As it hath bene sundry times playd by the Right honorable the Lord Chamberlaine his seruants.* [Device] LONDON Printed by *Thomas Creede*, for Tho. Millington, and Iohn Busby. And are to be sold at his house in Carter Lane, next the Powle head. 1600.<sup>3</sup> On August 14 the rights were made over to Thomas Pavier; and Q<sup>2</sup> based on Q<sup>1</sup>, printed by Creede for Pavier, appeared in 1602. Q<sup>3</sup>, based independently on Q<sup>1</sup> and printed by Jaggard, appeared in 1619, with incorrect imprint "Printed for T. P. 1608," as one of ten plays bunched together in one issue in 1619, all printed by Jaggard, but with various imprints and various dates.<sup>4</sup> There is every indication that Q<sup>1</sup> (hereinafter called Q) is a reported version of the author's text after cutting for representation, perhaps for a touring company.<sup>5</sup> There are no act or scene indications; and the stage directions are scanty, with an additional indication "Enter the King disguised" in iv i, and the reference, as in F, to the use of the "doors" for processional entry in v ii.<sup>6</sup> The 3,381 lines of the play are reduced to 1,622 in Q, but as the prose in Q is printed in short lines like verse, the reduction is greater than the figures indicate. Eleven speaking parts are eliminated in Q. Lee remarks that the prose was arranged as if verse was intended, and Luce that it was so printed to enlarge the bulk; but it may be that the actors' parts were so recorded for easy study and were remembered in that form.<sup>7</sup> In Q the five

<sup>1</sup>Arber, iii 37; Chambers: WS, i 388; Lewis, i 307. <sup>2</sup>Pollard: SF, 43 f.; Pollard: FQ, 67 f. <sup>3</sup>Facsimile by Prætorius, 1886, Intr. by Arthur Symonds; ed. Brinsley Nicholson, New Sh. Socy., 1875; Cam, ix 461. <sup>4</sup>Arber, iii 169; Chambers: WS, i 389; Lewis, i 307. On the discovery of a further copy of these bunched quartos, see Hodgson. <sup>5</sup>See also *The Q. Version of Henry V as a Stage Adaptation* by G. Okerlund, PMLA, 1934, xlix, 810. <sup>6</sup>F also indicates in the SD of iii i that scaling ladders were used before Harfleur. <sup>7</sup>Lee, 250; Luce, 231. Granville Barker: DM, 45, thinks that the printer of the prose in *The Famous Victories* "thought it would look a little better set up as verse."



Choruses and the Epilogue in sonnet form are omitted, as well as i i, iii i; and iv iv and v are transposed. Act iv sc. ii is represented only by a fragment at the end of the scene corresponding to iii vii; and other scenes are much cut. Two lines, ii i 96 and iv iii 48, though not essential, are admitted in edited texts from Q because of their appositeness and possible genuineness: otherwise Q corrects F in a few places. Q has most of the characteristics of a reported text: it lacks the usual borrowing of phrases from other plays. Some omissions are due to deliberate cutting: otherwise Q has numerous synonyms, paraphrases, confusion of speech-prefixes, mishearings, a few gags, erroneous division of lines, transposition of words and passages and marked difference of quality in the speeches. The fragment of F's iv ii attached to iii vii in Q was held by Greg to show that iv ii was known to the reporters of the Q text.<sup>1</sup> Malone's suggestion that Q was compounded of actors' parts is generally discarded. Stevens came nearer the modern view in supposing that Q may have been recorded from repetition by actors, not in the theatre, but perhaps when invited to a tavern for the purpose. Progress in textual study was made when Daniel found that Q was a vamped-up text, surreptitiously obtained, and based on notes taken during performance of a shortened version of F. Price in an important study of the text showed in 1920 the possibility, from the frequent synonyms and errors found in Q, that shorthand (Bright's "Characterie") was used in recording it. While Characterie might give a passable version, as Price shows, of a deliberately delivered sermon,<sup>2</sup> it would probably, as Hart maintains,<sup>3</sup> prove inadequate in the more rapid and uneven talk between different characters on the stage, when, moreover, entrances, exits and speech-prefixes would require attention. Knight who, like Pope, Johnson, Elze, Nicholson, Hardin Craig and others, regarded Q as representing the author's first draft, opposed reporting on the ground of the uneven quality of the text, with some passages correct, some omitted and some subjected to substitution of words;<sup>4</sup> but this is precisely what would happen if reporting actors dictated the speeches of an abbreviated play at moderate pace to a recorder somewhere outside the theatre, rendering their own parts well and doing their best with the rest. Chambers considers that the best rendered scenes in Q are those in which Exeter, Gower and the Governor of Harfleur appear: he thinks that one of their "parts" was perhaps available and that a written skeleton "plot" may have been used. Greg<sup>5</sup> expresses doubts about the Governor and mistrusts the use of parts and a "plot."<sup>6</sup> Hart finds that the speeches of Exeter, Fluellen and Pistol, in that order, retain

<sup>1</sup>Greg: MW, xix. See notes to our iii vii and iii vii 126-53. <sup>2</sup>Price gives parallel extracts from the reported and authorised edns. of Henry Smith's *Sermons*, 1591, 1952. See Price, 12. <sup>3</sup>Hart: SSC, 329, 339; see also Duthie: ES. <sup>4</sup>Knight, 181. <sup>5</sup>Chambers: WS, i 391. <sup>6</sup>Greg: EP, 70.

in Q the highest percentages of their parts in F, but he sees no reliable evidence wherewith to identify the reporters.<sup>1</sup> Price thinks that the speeches of Gower and Exeter in Q were supplied by the actors of those parts.<sup>2</sup> Comparison of the speeches of Exeter, Gower, Fluellen and the Governor in Q and F shows that in Q they contain evidence of deliberate cuts (especially Fluellen's), frequent synonyms, lapses of memory, paraphrase, improvisation and transpositions. Stage script was probably used in places and would explain the accuracy of Q in respect of F's v ii 304-310, and possibly ii ii 145-150 where Q is superior to F. While unauthorised reporting seems certain, and recording by shorthand seems an unlikely means of so doing, it is hardly possible to identify the reporters satisfactorily.<sup>3</sup>

F is the authoritative text. The only act and scene headings are Actus Primus, Scæna Prima (our i i); Actus Secundus (our iii Chorus); Actus Tertius (iv Chorus); Actus Quartus (iv vii); Actus Quintus (v Chorus). Frequently entrance is given to characters who provide entourage for the Kings but remain mute. Adams and others have thought that copy for F was the theatrical prompt-book;<sup>4</sup> but the characteristics of the text point to the author's MS. Dover Wilson instances various spellings which he considers characteristic of Shakespeare and some misprints readily explained as misreadings of Shakespeare's script.<sup>5</sup> The Choruses are an important feature of the play. That to Act ii ends unusually with two rhyming couplets and the second has been taken as an addition to cover the fact that the action in the present version does not, as it once did, move on, as the first couplet would indicate, to Southampton, but takes place, in ii i, in London: a matter referred to below. Greg is of opinion that this Chorus may be misplaced and Chambers thinks this may be due to the F editor, who perhaps had the Choruses on scrolls and should have inserted this Chorus one scene later.<sup>6</sup> The function of the Choruses is unique in Shakespearian drama, though those in *Pericles* and *Winter's Tale* carry out some of the same purposes. One may set aside Robertson's contention that they were written by some other hand or hands:<sup>7</sup> they are an integral and vital part of the whole creation. They are, moreover, as Mackail puts it, the voice of Shakespeare,

<sup>1</sup>Hart: SSC, 347. <sup>2</sup>Price, 19. <sup>3</sup>Adams describes the "thief" of the play as a theatre hireling; and Dover Wilson terms the "reporters" traitor-actors. Adams, 518, 523; CNS, 112. <sup>4</sup>Adams, 538. <sup>5</sup>CNS, 111. <sup>6</sup>Greg: EP, 69; Chambers: WS, i 393. Duthie points out (CNS, 114) that whereas the Chorus promises to transport the spectators from Southampton to France, they find themselves in Southampton in ii ii, back in London in ii iii, and only reach France in ii iv. It seems hardly possible from the nature of the Choruses that Falstaff's affairs could be mentioned in any of them; and this may help to explain the apparent discrepancy between Chorus ii and action. <sup>7</sup>Robertson: M, 218; Robertson: EL, 113.

speaking for himself, unique in their sublimity and lyrical fervour.<sup>1</sup> Their function is (1) to exalt the minds of the audience to appreciation of the ability, glory and piety of Henry and of the greatness of England; (2) to allude to the inadequacy of both stage and author to do justice to so great and noble a theme; (3) to lead the audience to interpret the poet's words as symbols of real and tremendous things, over-leaping time and space, and to imagine persons, scenes, activities and sounds that the theatre cannot present; (4) to give the audience notice of events that take place off the stage and of events that will be shown them; and (5) to look into the future effects that should or will arise from the events with which the play is concerned.

The main importance of the Choruses is that they declare Shakespeare's intentions in the play, and thus have to be seriously considered in connection with the findings of critics who have interpreted the whole according to their own predilections or who have included in their purview historical and other matters excluded from the play. Apart from that, the Choruses are designed to lend epic grandeur to this drama, and they link together historical material which, from its nature, lacks dramatic coherence.<sup>2</sup>

According to Willoughby the F printer, Jaggard, continued with the Histories after setting-up *Winter's Tale*, having already composed *King John* and the beginning of *Richard II*. He was then held up by copyright problems connected with *Henry IV* and *Richard II*, and he proceeded to set up *Henry V*, leaving space in his volume for *Richard II* and *Henry IV*.<sup>3</sup> The play contains an unusual amount of monologue. The Choruses and Epilogue contain 223 lines, the soliloquies 131:<sup>4</sup> added to which there are various speeches in what Hart calls "Gargantuan lengths of rhetorical poetry." In III i, III iii, moreover, Henry is either the sole speaker or overwhelmingly predominant; and it is perhaps because so much of the play is carried on in narrative and comment that Baker and others have found that, for them, it holds better in reading than acting. Poor and mutilated as the French is in F, it establishes Shakespeare's working knowledge of it, quite possibly acquired in the Field-Vautrollier and Mountjoy circles in London and quite possibly somewhat dialectical. Shakespeare gave some limited indication of the Welsh, Scottish, and Irish dialects of English, as Shaw does with Eliza Doolittle's Cockney, and left the rest to the actors. Some editors have much extended the number of dialect forms. Jonson's *Irish Masque*, where the dialect is elaborately rendered, shows how tiresome for the reader this may be, but confirms the

<sup>1</sup>Mackail, 37, 129. <sup>2</sup>These last points have often been made: for instance, in Schlegel, 430; Brandes, 204; Herford in Gayley, II 51; and in Jonson, II 115; Thorndike, 137, etc. <sup>3</sup>Willoughby, 127 f.; Willoughby: FF, 16, 43, 44, 52. <sup>4</sup>Count in Arnold, 25. The number of soliloquy lines differs slightly in various edns. on account of prose soliloquy.

pronunciation. Rhymed verse tends to decrease in the Histories as they progress; and *Henry V* contains only 58 rhymed lines, the least of all apart from *Henry VIII*.<sup>1</sup> Robertson held that Marlowe, Peele and others had a hand in the evolution of the play, an opinion that has won little credence.<sup>2</sup> Pollard and Dover Wilson advanced a theory of a complicated life-history for the play, according to which an older play (perhaps two plays), of which *The Famous Victories of Henry V* represents a shortened form, was partially revised by Shakespeare, was then abridged for touring purposes in 1593 and was again revised by Shakespeare, from an actors' report of which revision and a text of the previous abridged version Q was made up.<sup>3</sup> These authorities also concluded that *ii i* and *ii iii* were later additions to the text. Subsequent investigation has convinced Dover Wilson, in conjunction with Duthie, that the retirement of Kempe from the Chamberlain's Company necessitated alterations and additions in the play, including the death of Falstaff (which part it is assumed Kempe had played) and the substitution of Pistol for Falstaff in the ordeal of the look, etc.: evidence in support of which is seen in the final couplet of the Chorus to *ii*, and in Pistol's reference to Doll in *v i*, which would have been more appropriate for Falstaff. This explains, it is thought, how *ii i* and *ii iii*, leading up to and including Falstaff's death, came to be added, the death being inserted to provide an excuse for failure to implement the promise in the Epilogue of 2 *Henry IV* that Falstaff would appear in the play.<sup>4</sup> Duthie also feels that Henry's soliloquy, which one may assume from *iv i* 31 would follow Erpingham's retirement, is preceded by matter interpolated by Shakespeare and containing the talk with Pistol and with Williams and his friends.<sup>5</sup> The end of the Chorus to *ii* perhaps means some shuffling or patching, but that it is associated with the programme outlined above seems to remain conjectural. Pistol's reference to Doll instead of Nell may be included among the mistakes about names in this<sup>6</sup> and other plays. Pistol's allusion to his lost rendezvous is natural in a rogue whose innkeeping wife is dead and who, lacking a *pied-à-terre*, proposes to turn robber: his sentiments and the Pistolian verse in which they are expressed do not sound like Falstaff: nor can Falstaff's death be due to an unforeseen emergency, for more than a strong hint is given in the Epilogue to 2 *Henry IV* that, in the continuation of the story, "(for anything I know) Falstaff shall die of a sweat." Further, Pistol's talk with the King, thought to be an addition, is connected with the

<sup>1</sup>Chambers: WS, ii 398. <sup>2</sup>Robertson: EL, 107-8. <sup>3</sup>TLS, Jan. 9, 16, March 12, 1919. <sup>4</sup>An earlier *Henry V* is recorded by Henslow (Chambers: ES, ii 144, iv 17); and a lost non-Shakespearean play is referred to in Nashe's *Piers Penniless*: see Chambers: ES, iv 17, 239. <sup>5</sup>CNS, 113-16. Dover Wilson dealt with this matter again in *The Library*, June, 1945, and sums up in CNS, 116. <sup>6</sup>See *iv i* 94; but admittedly Q and F both read *Doll*.

look incident, understood to have been always in the play. The view here submitted is that in the Epilogue to 2 *Henry IV* Shakespeare made no binding promise that Falstaff would appear in *Henry V*; but that when he wrote that Epilogue, he had already planned how he could dispose of Falstaff: and that plan he followed. How could a character of Falstaff's history and predominance, banished for ever from the royal presence, take part in the King's victory of Agincourt, as it is suggested he did in a hypothetical earlier version, or actively appear at all alongside the King in the play of the glorified Henry?

Baker fixed the play's date in 1598, Chambers, and Seccombe and Allen, in 1598-99, Masfield in 1598 (?);<sup>1</sup> but the generally accepted date, from the allusion to Essex's Irish campaign in the Chorus to v, ll. 29-35, is 1599. Adams treats this allusion as a six-line later insertion (which would leave an unusual half-line in the Chorus) and adopts early in 1598.<sup>2</sup> Meres makes no mention of *Henry V* in *Palladis Tamia*, late 1598.<sup>3</sup> The reference to the wooden O in the Prologue has led to the general assumption that the play was first produced in the new Globe Theatre; but Halliwell-Phillipps argued for the Curtain.<sup>4</sup>

Shakespeare's main source for the play was Holinshed, which he follows in places so closely that the book must have been open before him. He appears to have known and used *The Famous Victories of Henry the Fifth*, entered in the *Stationers' Registers* in 1594, printed by Creede in 1598, and certainly of earlier date;<sup>5</sup> but there are many differences in detail between this play and *Henry V* and an almost inexpressible difference in conception and execution.

The play shows Shakespeare's acquaintance with Henryson's *Testament of Cressid*, II i 78-80.<sup>6</sup> Fluellen's remarks on Roman discipline, etc., seem drawn from Leonard Digges's *Stratoticos*, 1579, reprinted by Shakespeare's fellow townsman, Rd. Field, in 1590.<sup>7</sup> The analogy of the bees, I ii 187 f., has been traced to Chelidonius's *Institution . . . of Christian Princes*, but the ultimate source is Pliny.<sup>8</sup> Barbason, II i 57, is from Scot's *Discovery of Witchcraft*. Robertson finds traces of Montaigne in the play, and the Countess Longworth-Chambrun of Florio.<sup>9</sup>

Many have commented upon the inadequacy of the theme. "A siege and a battle, with one bit of light love-making," writes Furnivall,

<sup>1</sup>Baker, 171; Seccombe and Allen, 75; Masfield, 120. <sup>2</sup>Adams, 234. <sup>3</sup>Sh. Alln. Bk., i 46; Chambers: WS, II 194; Lewis, i 288. <sup>4</sup>Mackail, 56; Spencer, 196; Halliwell-Phillipps, i 177, II 393. <sup>5</sup>Facsimile by Praetorius, with Intr. by P. A. Daniel, 1887. <sup>6</sup>Reprinted in Skeat's Oxford Chaucer, VII 327 f. <sup>7</sup>Hotson: IWS, 118 f.; Campbell: SH, 300. <sup>8</sup>Campbell: SH, 273; Holland's *Pliny*, tome I, Bk. xi, ch. v-xx. Thomas Digges completed the book of his father, Leonard. <sup>9</sup>Robertson: M, 112 f.; Longworth-Chambrun: S, 98.

"cannot form a drama."<sup>1</sup> Masfield thought the play hastily written, but one to be judged as a part of the magnificent tragic series; Granville Barker termed it a magnificently manufactured work, no more; Harrison thinks Shakespeare had lost interest, wrote the play scene by scene, and no longer saw it as a whole.<sup>2</sup> Hazlitt treated the play as a second-rate performance; Stopford Brooke describes it as dramatic tableaux and Alden as a series of episodes illustrating Henry's character; Spencer finds it semi-fascist and possessing an intellectual poverty not compensated by much beauty; Shahani treats the play as evidence of Shakespeare's chauvinistic patriotism.<sup>3</sup> All this is singularly different from the pæans which laud the play as the expression of devoted patriotism and the embodiment in Henry of the heroic and princely virtues,<sup>4</sup> written and inspired at a time when England had emerged from internal strife, had by national effort triumphed over foreign aggressors and by the intellectual and physical vigour of her sons was penetrating into new realms of thought and action. Many have rejoiced in the epic grandeur of the play; and critical opinion turns much on the view taken of Henry who dominates it. Stoll's splendid summary of the man is how, from the Choruses, we are meant to see him.<sup>5</sup> Palmer, however, had a poor view of him, thought him a self-centred egotist and wrote "that in the whole course of his long career we have never been able to detect in him one spark of disinterested affection for a living soul."<sup>6</sup> Hazlitt was even more devastating: Henry was dissolute and a hypocrite; "a hero, that is, he was ready to sacrifice his own life for the pleasure of destroying thousands of other lives."<sup>7</sup> This is far removed from Mézières' words, "Henri V ne cesse de penser en philosophe pendant qu'il agit en roi," or Legouis's that all Shakespeare's dramatic art and philosophy may be summed up in Henry's words, "There is some soul of goodness in things evil"; or statements by Schlegel, Grant White and others that Henry was Shakespeare's favourite hero in English history; of Shakespeare's kings the only one, in Reed's eyes, entitled to the praise of greatness; a noble and chivalrous hero, in Drake's view, endowed with every regal virtue; Dowden's idea of the practical heroic; the embodiment in Murry's opinion of organic and creative order, speaking with a poet's voice—in fact Shakespeare himself speaking as King; a friend of the common soldier as Alden calls him; a good companion.<sup>8</sup> Shakespeare found his traditional Henry in

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<sup>1</sup>Furnivall, liv; similar comment in Schlegel, 429, Knight, 182, Gervinus, 339, Tolman, 63, Alden, 180, etc. <sup>2</sup>Masfield, 120, 121; Lee, 251; Granville Barker: DM, 83; Harrison: SW, 160. <sup>3</sup>Hazlitt, 149; Stopford Brooke: TMP, 295; Alden, 182; Spencer, 199, 194; Shahani, 181. <sup>4</sup>Cf. Knight, 183 f.; Mézières, 229 f.; Furnivall, liii; Swinburne: Sh., 18; Swinburne: SS, 112, 113; Boas, 282; Chambers: SS, 139. <sup>5</sup>Stoll, 76. <sup>6</sup>Palmer, 246. <sup>7</sup>Hazlitt, 144, 145; see also Mais, 16. <sup>8</sup>Mézières, 231; Legouis in Sh.: Homage, 405;

Holinshed<sup>1</sup> who wrote, "This Henrie was a king, of life without spot; a prince whome all men loued, and of none disdained." But in fact, it was not Shakespeare's method, however in other plays he might approach idealism in female character, to present perfection. Henry is a complex character. His merits were his own, said Knight, his demerits those of his times.<sup>2</sup> To judge the Prince fairly, wrote Bailey, we must borrow Elizabethan and Shakespearian ears.<sup>3</sup> As a man, Ridley remarks, he can be kindly; as a king and as a general he is merciless.<sup>4</sup> This sun is not without its spots, writes Fluchère.<sup>5</sup> There is still the flaw that the wildness of his youth (albeit without personal vice) was calculated wildness for the after-effect of reformation. For all his piety, he is very like Claudius in *Hamlet* praying to Heaven whilst still enjoying the fruits of usurpation. Tolman is right in detecting an absence of internal struggle in his character.<sup>6</sup> His argument with Williams, though the most logical of Englishmen found it well followed and properly concluded,<sup>7</sup> is in part strangely illogical. His effective exposure of Scroop and his fellows by a trick won Reed's praise<sup>8</sup> but has been deprecated. His war of aggression—not un-inspired by ambition—though bolstered by legal argument and advocated by the Church, is condemned by his own recital of war's horrors before Harfleur and his own enforced slaughter of prisoners at Agincourt.

Falstaff had to go, and Shakespeare developed much, but hardly equal, comedy in his place: which comedy, well knit into the main action, is provided by the remains of Falstaff's party—all of them doomed in the sequel (for we need not doubt Pistol's end)—by the interplay of the delightful Fluellen, Macmorris and Jamy; by Henry's talk with the troops and with Katharine; and by the French nobles. Shakespeare has been blamed for his caricature of the Frenchmen, made in response to dramatic contrast, patriotism and comedy, but it has some basis in Holinshed:<sup>9</sup> and among the best of the French, Charles of Orleans, the poet, captured at Agincourt and long a prisoner, wrote a sad reminder of the causes of French misfortunes, which corroborates Shakespeare's view.<sup>10</sup>

The play, says Tillyard, is "a splendid interlude, when the ancestral curse was for the moment suspended"; a song, wrote Stopford Brooke, with trumpets, to the glory of England.<sup>11</sup> It has its sorrows: the macabre parting of Falstaff; the nemesis to come in the Wars of the Roses; and one small tragedy, all the more matter for grief because

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Schlegel, 428; Grant White, 300; Reed, 122; Drake, 544; Brandes, 96; Dowden, 74, 210; Murry, 183, 185; Alden, 182. <sup>1</sup>Holinshed, 203. <sup>2</sup>Knight, 183. <sup>3</sup>Bailey, 129. <sup>4</sup>Ridley, 113. <sup>5</sup>Fluchère, 254. <sup>6</sup>Tolman, 58. <sup>7</sup>Johnson, 131. <sup>8</sup>Reed, 135. <sup>9</sup>Holinshed, 185, 186, 189, 417 (sidenote). <sup>10</sup>Stanza 2, addressed to France, of *La Complainte de France* (*Poésies*, London, Dent: N.D., 144). <sup>11</sup>Tillyard, 311; Stopford Brooke: *TMP*, 294.

no attention is drawn to it. Falstaff's diminutive page, a gift from Prince Hal, follows the fortunes of the three rascally 'swashers' to Agincourt, is himself something of a promising wit and philosopher, superior to his companions and hopeful of better fortune: and is butchered in the massacre of the baggage camp. He leaves no name to know him by, and his epitaph is silence.



## DRAMATIS PERSONÆ

KING HENRY the Fifth.

DUKE OF GLOUCESTER, }  
DUKE OF BEDFORD, } brothers to the King.  
DUKE OF CLARENCE, }

DUKE OF EXETER, uncle to the King.

DUKE OF YORK, cousin to the King.

EARLS OF SALISBURY, WESTMORELAND, WARWICK, and  
HUNTINGDON.

ARCHBISHOP OF CANTERBURY.

BISHOP OF ELY.

EARL OF CAMBRIDGE.

LORD SCROOP.

SIR THOMAS GREY.

SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS,  
JAMY, officers in King Henry's army.

BATES, COURT, WILLIAMS, soldiers in the same.

PISTOL, NYM, BARDOLPH.

Boy.

A Herald.

CHARLES the Sixth, King of France.

LEWIS, the Dauphin.

DUKES OF BURGUNDY, ORLEANS, BRETAGNE, and BOURBON.

The Constable of France.

RAMBURES and GRANDPRÉ, French Lords.

Governor of Harfleur.

MONTJOY, a French Herald.

Ambassadors to the King of England.

ISABEL, Queen of France.

KATHARINE, daughter to Charles and Isabel.

ALICE, a lady attending on her.

Hostess of a tavern in Eastcheap, formerly Mistress Quickly, and now  
married to Pistol.

Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and Attendants.

Chorus.

SCENE: ENGLAND; AFTERWARDS FRANCE.

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Dramatis Personæ, first given by Rowe and emended by Cam and Editor.  
The Dukes of Clarence and Bretagne and the Earl of Huntingdon are usually  
omitted. Regarding mutes in the play, see Introduction, p. 1017.

# THE LIFE OF KING HENRY THE FIFTH

## PROLOGUE

*Enter Chorus.*

### CHORUS

O for a Muse of fire, that would ascend  
 The brightest heaven of invention,  
 A kingdom for a stage, princes to act  
 And monarchs to behold the swelling scene!  
 Then should the warlike Harry, like himself, 5  
 Assume the port of Mars; and at his heels,  
 Leashed in like hounds, should famine, sword and fire  
 Crouch for employment. But pardon, gentles all,  
 The flat unraised spirits that hath dared 10  
 On this unworthy scaffold to bring forth  
 So great an object. Can this cockpit hold  
 The vasty fields of France? or may we cram  
 Within this wooden O the very casques  
 That did affright the air at Agincourt?  
 O, pardon! since a crooked figure may 15  
 Attest in little place a million;  
 And let us, ciphers to this great accompt,  
 On your imaginary forces work.  
 Suppose within the girdle of these walls 20  
 Are now confined two mighty monarchies,  
 Whose high upreared and abutting fronts  
 The perilous narrow ocean parts asunder.  
 Piece out our imperfections with your thoughts;  
 Into a thousand parts divide one man,

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THE LIFE . . . FIFTH] F<sup>1</sup>, <sup>2</sup> *The Life of Henry the Fifth*. F<sup>3</sup>, <sup>4</sup> *The Life of King Henry V*. Q *The Chronicle Historie of Henry the fift: with his battel fought at Agin Court in France. Together with Auncient Pistoll*. PROLOGUE . . . Chorus.] Ff *Enter Prologue*. Omitted in Q. 1 CHORUS] Omitted in Ff Q. Q omits the whole Prologue. 6 port] Kellner considers *part* an obvious emendation (port=bearing, demeanour). 9 spirits that hath] F<sup>1-3</sup> Spirits, that hath F<sup>4</sup> Spirit, that hath Cam, Wordsworth, Delius, Herford, Kittredge *spirits that have* Craig, Evans, Chambers, French, NCE, CNS *spirits that hath*

And make imaginary puissance: 25  
 Think, when we talk of horses, that you see them  
 Printing their proud hoofs i' th' receiving earth;  
 For 'tis your thoughts that now must deck our kings,  
 Carry them here and there; jumping o'er times,  
 Turning th' accomplishment of many years 30  
 Into an hour-glass: for the which supply,  
 Admit me Chorus to this history;  
 Who Prologue-like your humble patience pray,  
 Gently to hear, kindly to judge, our play. *Exit.*

## ACT I

SCENE I. LONDON. AN ANTECHAMBER IN THE KING'S PALACE.

*Enter the Archbishop of Canterbury, and the Bishop of Ely.*

CANTERBURY

My lord, I'll tell you: that self bill is urged  
 Which in th' eleventh year of the last king's reign  
 Was like, and had indeed against us passed  
 But that the scrambling and unquiet time  
 Did push it out of farther question. 5

ELY

But how, my lord, shall we resist it now?

CANTERBURY

It must be thought on. If it pass against us,  
 We lose the better half of our possession:  
 For all the temporal lands, which men devout  
 By testament have given to the church, 10  
 Would they strip from us; being valued thus:  
 As much as would maintain, to the King's honour,  
 Full fifteen earls and fifteen hundred knights,  
 Six thousand and two hundred good esquires;  
 And, to relief of lazars and weak age, 15  
 Of indigent faint souls past corporal toil,

27 i' th'] Cam and others print as i' the Such replacements of elisions are not further noticed in the annotation of this text. ACT I SCENE I.] Ff Actus Primus. Scena Prima. Q omits i i altogether. LONDON. . . . PALACE.] Added by Cam after Pope and Theobald. (Theobald placed the Court at Kenilworth.) Enter . . . Ely.] Ff Enter the two Bishops of Canterbury and Ely. (Ff. 4 omit two) The speech-prefaces in Ff are: Bish. Cant., B. Cant.; Bish. Ely., B. Ely. 5 farther] Theobald, Wordsworth, Delius, Craig, French further 15, 16 age, Of] From Capell. Ff age Of, Editors

A hundred almshouses right well supplied;  
 And to the coffers of the King beside,  
 A thousand pounds by th' year. Thus runs the bill.

ELY

This would drink deep.

CANTERBURY

'Twould drink the cup and all.

20

ELY

But what prevention?

CANTERBURY

The King is full of grace and fair regard.

ELY

And a true lover of the Holy Church.

CANTERBURY

The courses of his youth promised it not.

The breath no sooner left his father's body,

25

But that his wildness, mortified in him,

Seemed to die too; yea, at that very moment,

Consideration like an angel came

And whipped th' offending Adam out of him,

Leaving his body as a paradise

30

T' envelope and contain celestial spirits.

Never was such a sudden scholar made;

Never came reformation in a flood,

With such a heady currance, scouring faults;

Nor never Hydra-headed wilfulness

35

So soon did lose his seat, and all at once,

As in this king.

ELY

We are blessed in the change.

CANTERBURY

Hear him but reason in divinity,

And, all-admiring, with an inward wish

You would desire the King were made a prelate;

40

Hear him debate of commonwealth affairs,

You would say it hath been all in his study;

List his discourse of war, and you shall hear

A fearful battle rendered you in music;

Turn him to any cause of policy,

45

The Gordian knot of it he will unloose,

Familiar as his garter: that, when he speaks,

The air, a chartered libertine, is still,

And the mute wonder lurketh in men's ears

25 The] Wordsworth *But* 26 But] Wordsworth *Than* 34 currance,] F<sup>1</sup> *currance* F<sup>2</sup> *currant* F<sup>4</sup> *current*, Wordsworth *current*, 37 We are] Pope, Wordsworth *We're* 42 You would] Pope, Wordsworth *You'd* Chambers *You'd* 49 wonder] Kellner supports Staunton's conj. *wonder*

To steal his sweet and honeyed sentences; 50  
 So that the art and practic part of life  
 Must be the mistress to this theoric:  
 Which is a wonder how his Grace should glean it,  
 Since his addiction was to courses vain,  
 His companies unlettered, rude and shallow, 55  
 His hours filled up with riots, banquets, sports,  
 And never noted in him any study,  
 Any retirement, any sequestration  
 From open haunts and popularity.

ELY

The strawberry grows underneath the nettle, 60  
 And wholesome berries thrive and ripen best  
 Neighbour'd by fruit of baser quality:  
 And so the Prince obscured his contemplation  
 Under the veil of wildness, which, no doubt,  
 Grew like the summer grass, fastest by night,  
 Unseen, yet cressive in his faculty. 65

CANTERBURY

It must be so, for miracles are ceased;  
 And therefore we must needs admit the means  
 How things are perfected.

ELY

But, my good lord,  
 How now for mitigation of this bill 70  
 Urged by the Commons? Doth his Majesty  
 Incline to it, or no?

CANTERBURY

He seems indifferent,  
 Or rather swaying more upon our part  
 Than cherishing th' exhibitors against us;  
 For I have made an offer to his Majesty, 75  
 Upon our spiritual convocation  
 And in regard of causes now in hand,  
 Which I have opened to his Grace at large,  
 As touching France, to give a greater sum  
 Than ever at one time the clergy yet 80  
 Did to his predecessors part withal.

ELY

How did this offer seem received, my lord?

CANTERBURY

With good acceptance of his Majesty;  
 Save that there was not time enough to hear,  
 As I perceived his Grace would fain have done, 85  
 The severals and unhidden passages  
 Of his true titles to some certain dukedoms,  
 And generally to the crown and seat of France,  
 Derived from Edward, his great-grandfather.

ELY

What was th' impediment that broke this off? 90

CANTERBURY

The French ambassador upon that instant  
Craved audience; and the hour, I think, is come  
To give him hearing. Is it four o'clock?

ELY

It is.

CANTERBURY

Then go we in, to know his embassy; 95  
Which I could with a ready guess declare,  
Before the Frenchman speak a word of it.

ELY

I'll wait upon you, and I long to hear it. *Exeunt.*

SCENE II. LONDON. THE KING'S PALACE. THE PRESENCE CHAMBER.

*Enter King Henry, Gloucester, Bedford, Clarence, Warwick, Westmoreland, Exeter, and Attendants.*

KING HENRY

Where is my gracious Lord of Canterbury?

EXETER

Not here in presence.

KING HENRY

Send for him, good uncle.

WESTMORELAND

Shall we call in th' ambassador, my liege?

KING HENRY

Not yet, my cousin: we would be resolved,  
Before we hear him, of some things of weight 5  
That task our thoughts, concerning us and France.

*Enter the Archbishop of Canterbury and the Bishop of Ely.*

CANTERBURY

God and his angels guard your sacred throne,  
And make you long become it!

KING HENRY

Sure, we thank you.

My learned lord, we pray you to proceed

93 o'] Ff a SCENE II.] Added by Pope. THE . . . CHAMBER.] Added by Ed. after Theobald and Cam. *Enter . . . Attendants.*] Ff *Enter the King, Humfrey, Bedford, Clarence, Warwick, Westmerland, and Exeter.* Q *Enter King Henry, Exeter, 2. Bishops, Clarence, and other Attendants.* Many editors omit Clarence. Kittredge admits. The speech-prefixes in F<sup>2</sup> are: King, Kin.; Exeter, Exe., Exet.; Westm., West.; B. Cant., B. Can., Bish Cant., Bish. Can., Cant.; Bish., Bish Ely; Amb. In Q: Exeter, Exe.; King, K., Ki.; Bi.; Lord; Ambassa., Ambas. 6 *Enter . . . Ely.*] Ff *Enter two Bishops.*

And justly and religiously unfold 10  
 Why the law Salique that they have in France  
 Or should, or should not, bar us in our claim.  
 And God forbid, my dear and faithful lord,  
 That you should fashion, wrest, or bow your reading,  
 Or nicely charge your understanding soul 15  
 With opening titles miscreate, whose right  
 Suits not in native colours with the truth;  
 For God doth know how many now in health  
 Shall drop their blood in approbation  
 Of what your reverence shall incite us to. 20  
 Therefore take heed how you impawn our person,  
 How you awake our sleeping sword of war.  
 We charge you, in the name of God, take heed;  
 For never two such kingdoms did contend  
 Without much fall of blood, whose guiltless drops 25  
 Are every one a woe, a sore complaint  
 'Gainst him whose wrongs gives edge unto the swords  
 That makes such waste in brief mortality.  
 Under this conjuration speak, my lord;  
 For we will hear, note and believe in heart 30  
 That what you speak is in your conscience washed  
 As pure as sin with baptism.

## CANTERBURY

Then hear me, gracious sovereign, and you peers,  
 That owe yourselves, your lives and services 35  
 To this imperial throne. There is no bar  
 To make against your Highness' claim to France  
 But this, which they produce from Pharamond,  
 '*In terram Salicam mulieres ne succedant*:'  
 'No woman shall succeed in Salique land:'  
 Which Salique land the French unjustly gloze 40  
 To be the realm of France, and Pharamond  
 The founder of this law and female bar.  
 Yet their own authors faithfully affirm  
 That the land Salique is in Germany,

11 that they] Q *which they* 22 our] Q, Wordsworth, Craig *the* 27 wrongs  
 gives] F<sup>a</sup> *wrongs gives* F<sup>a-4</sup> *wrong gives* Malone, Cam, Delius, Craig, Evans,  
 French, Herford *wrongs give* Wordsworth, Kittredge, NCE *wrong gives*  
 Chambers, CNS *wrongs gives* 27, 28 swords . . . makes] From Ff. Rowe,  
 Cam, Delius, Craig, Evans, Herford, Kittredge *swords . . . make* Wordsworth  
*sword . . . makes* NCE, CNS *swords . . . makes* 29 Under] Q *After* 30 For]  
 Q *And* 32 with] Q *in* 34 That owe yourselves, your lives] From Ff. Q *Which*  
 . . . *your lives, your faith* Editors follow F. 37] Favyn, 103, gives details of  
 Pharamond. 38 '*In . . . succedant*:'] Omitted in Q. *succedant*:'] F<sup>a</sup> *succedant*,  
 44 is] Q *lies*

Between the floods of Sala and of Elbe; 45  
 Where Charles the Great, having subdued the Saxons,  
 There left behind and settled certain French;  
 Who, holding in disdain the German women  
 For some dishonest manners of their life,  
 Established then this law: to wit, no female 50  
 Should be inheritrix in Salique land:  
 Which Salique, as I said, 'twixt Elbe and Sala,  
 Is at this day in Germany called Meisen.  
 Then doth it well appear the Salique law  
 Was not devised for the realm of France; 55  
 Nor did the French possess the Salique land  
 Until four hundred one and twenty years  
 After defunction of King Pharamond,  
 Idly supposed the founder of this law;  
 Who died within the year of our redemption 60  
 Four hundred twenty-six; and Charles the Great  
 Subdued the Saxons, and did seat the French  
 Beyond the river Sala, in the year  
 Eight hundred five. Besides, their writers say,  
 King Pepin, which deposéd Childeric, 65  
 Did, as heir general, being descended  
 Of Blithild, which was daughter to King Clothair,  
 Make claim and title to the crown of France.  
 Hugh Capet also, who usurped the crown  
 Of Charles the Duke of Lorraine, sole heir male 70  
 Of the true line and stock of Charles the Great,  
 To find his title with some shows of truth,  
 Though, in pure truth, it was corrupt and naught,  
 Conveyed himself as th' heir to th' Lady Lingare,  
 Daughter to Charlemain, who was the son 75  
 To Lewis the Emperor, and Lewis the son

45 Sala . . . Elbe;] Ff *Sala . . . Elue*: Q Sabeck . . . Elme, 50 then] Q *there*  
 53 Meisen.] Q *Mesene*: 54-90 Then . . . day,] See Appendix (a) 54 Then]  
 Q *Thus* 58 defunction] From Ff. Q *the function* 69 who] Q *that* 72 find]  
 From Ff. Q *fine* Pope, Wordsworth, Kittredge *fine* Cam, Globe, Delius,  
 Craig, Evans, Chambers, French, Herford, NCE, CNS *find* Schmidt prefers  
*find* and glosses "to trace out." Knight read *find* and explained as "deduce."  
 Onions glosses *find* as "provide, furnish." Mitford conj. *feign*; and Stevens  
 and others in reading *fine*, like many of the older editors, explained as "make  
 showy or specious." Kinnear conj. *face find* with the sense of "furnish"  
 seems correct. shows] From Ff. Q *shows* Capell, Wordsworth *show* 74 Q  
 heir] From Ff. Q *as heir* Pope, Cant, Globe, Wordsworth, Craig, Evans,  
 Kittredge *as heir* French, NCE, CNS *as th' heir* Delius, Chambers *as the*  
*heir* Lingard;] Q *Ingel*, 75 *Charlemain*;] Q *Charles, the aforesaid Duke of*  
*Lorain*, Q then omits all up to 1. 86 *So that*, etc.



Of Charles the Great. Also King Lewis the tenth,  
 Who was sole heir to the usurper Capet,  
 Could not keep quiet in his conscience,  
 Wearing the crown of France, till satisfied 80  
 That fair Queen Isabel, his grandmother,  
 Was lineal of the Lady Ermengare,  
 Daughter to Charles the foresaid Duke of Lorraine:  
 By the which marriage the line of Charles the Great  
 Was re-united to the crown of France. 85  
 So that, as clear as is the summer's sun,  
 King Pepin's title and Hugh Capet's claim,  
 King Lewis his satisfaction, all appear  
 To hold in right and title of the female.  
 So do the kings of France unto this day, 90  
 Howbeit they would hold up this Salique law  
 To bar your Highness claiming from the female,  
 And rather choose to hide them in a net  
 Than amply to imbar their crooked titles  
 Usurped from you and your progenitors. 95

KING HENRY

May I with right and conscience make this claim?

CANTERBURY

The sin upon my head, dread sovereign!  
 For in the book of Numbers is it writ,  
 When the man dies, let the inheritance  
 Descend unto the daughter. Gracious lord, 100  
 Stand for your own, unwind your bloody flag,  
 Look back into your mighty ancestors.  
 Go, my dread lord, to your great-grandsire's tomb,  
 From whom you claim; invoke his warlike spirit,  
 And your great-uncle's, Edward the Black Prince, 105

90 kings . . . unto] F<sup>1</sup> *Kings* . . . vnto F<sup>2-4</sup> *Kings* . . . upon Q *Lords* . . .  
 vntil Editors *kings* . . . unto 94 imbar] F<sup>1</sup>, <sup>2</sup> imbarre F<sup>3</sup>, <sup>4</sup> imbar Q *imbace*  
 Q<sup>2</sup> *embrace* Warburton conj. apud Theobald, Wordsworth, Delius, Kittredge,  
 CNS *imbare* Cam, Globe, Craig, Evans, Chambers, French, Herford,  
 NCE *imbar* Rowe *make bare* Schmidt glosses *imbar* as "to bar, to  
 exclude." Onions records as disputed and glosses "to bar, to bar in."  
 Dover Wilson interprets as meaning "make bare"; and he paraphrases  
*imbare their crooked titles* as "expose to the world at large the rottenness of  
 their own titles." Knight explains *amply to imbar* as "amply defending";  
 and Herford as "directly and unreservedly defending." Bradley in NED  
 explains *imbar* as 'bar' (a claim or title). See *Embar*, v. 2b. Supporting  
 evidence is the title of an Act, 1542-43, *An act to imbarre feined recoveries*  
*of landes*. 98 is it] From F<sup>1</sup>, <sup>2</sup> Q. F<sup>3</sup>, <sup>4</sup> *It is* Editors *is it* 99 man] Ff *man*  
 Q *sonne* Craig *son* Others *man* 102 into] Ff *into* Passage omitted in Q.  
 Capell, Wordsworth *unto* 103 tomb,] Q *grauae*,

Who on the French ground played a tragedy,  
 Making defeat on the full power of France,  
 Whiles his most mighty father on a hill  
 Stood smiling to behold his lion's whelp  
 Forage in blood of French nobility. 110  
 O noble English, that could entertain  
 With half their forces the full pride of France  
 And let another half stand laughing by,  
 All out of work and cold for action!

## ELY

Awake remembrance of these valiant dead, 115  
 And with your puissant arm renew their feats.  
 You are their heir; you sit upon their throne;  
 The blood and courage that renownéd them  
 Runs in your veins; and my thrice-puissant liege  
 Is in the very May-morn of his youth, 120  
 Ripe for exploits and mighty enterprises.

## EXETER

Your brother kings and monarchs of the earth  
 Do all expect that you should rouse yourself,  
 As did the former lions of your blood.

## WESTMORELAND

They know your Grace hath cause and means and might,— 125  
 So hath your Highness: never king of England  
 Had nobles richer and more loyal subjects,  
 Whose hearts have left their bodies here in England  
 And lie pavilioned in the fields of France.

## CANTERBURY

O, let their bodies follow, my dear liege, 130  
 With blood and sword and fire to win your right:  
 In aid whereof we of the spirituality  
 Will raise your Highness such a mighty sum  
 As never did the clergy at one time  
 Bring in to any of your ancestors. 135

## KING HENRY

We must not only arm t' invade the French,

110 Forage in] Ff *Forrage in* Q *Foraging* Q<sup>a</sup> *Foraging the* Editors *Forage in*  
 112 pride] Q *power* 125 They . . . might,—] Continued to Exeter by Dyce,  
 Wordsworth. Ff end the line in *might*; 126 So . . . Highness:] Not found in  
 Q. Wordsworth, who makes these the first words of Westmoreland's speech,  
 treats them as emphasis on what goes before. Delius remarks that the  
 grammatical construction is anacoluthic. A better explanation is Coleridge's,  
 accepted by Knight, Herford, Kittredge and others: he would read "might:—  
 So *hath* your Highness—" with emphasis on *hath*, confirming the line before  
 and proceeding to amplify in *never king*, etc. 131 blood] F<sup>1</sup> *Bloods*, F<sup>2</sup>  
*Blouds* F<sup>3</sup> *Bloud*, F<sup>4</sup> *Blood*.

But lay down our proportions to defend  
Against the Scot, who will make road upon us  
With all advantages.

CANTERBURY

They of those marches, gracious sovereign,  
Shall be a wall sufficient to defend  
Our inland from the pilfering borderers. 140

KING HENRY

We do not mean the coursing snatchers only,  
But fear the main intendment of the Scot,  
Who hath been still a giddy neighbour to us; 145  
For you shall read that my great-grandfather  
Never went with his forces into France,  
But that the Scot on his unfurnished kingdom  
Came pouring, like the tide into a breach,  
With ample and brim fulness of his force, 150  
Galling the gleaned land with hot assays,  
Girding with grievous siege castles and towns;  
That England, being empty of defence,  
Hath shook and trembled at th' ill neighbourhood.

CANTERBURY

She hath been then more feared than harmed, my liege; 155  
For hear her but exampled by herself:  
When all her chivalry hath been in France,  
And she a mourning widow of her nobles,  
She hath herself not only well defended,  
But taken and impounded as a stray 160  
The King of Scots; whom she did send to France,  
To fill King Edward's fame with prisoner kings,  
And make her chronicle as rich with praise  
As is the ooze and bottom of the sea  
With sunken wrack and sunless treasures. 165

WESTMORELAND

But there's a saying very old and true,

142 inland] Ff *in-land* Q England 143 snatchers] Q *sneakers* 151 assays.] Ff *Assayes*, or *assays*, Malone, Delius, Craig *essays*, 154 th' ill neighbourhood.] From Ff. Q *the brute hereof* Editors follow F (but many print *the for it*). 161 whom . . . send] Q *whom like a cayrtiffe she did leade* 163 her] From Johnson's conj. Ff *their* Q *your* Rowe his Steevens *your* Greg, like Johnson, points out that *their* and *your* in contracted form (possibly *y'*) are easily confused and he commends Steevens's adoption of *your* Dover Wilson remarks that after *her* in ll. 156, 157 (and various mentions of *she*), *her* is expected in l. 163. Cam, Wordsworth, Delius, Evans, Chambers, Kittredge, NCE, CNS *her* Craig, French *your* 166 WESTMORELAND] Ff Bish. Ely. Q Lord. Capell's emendation, followed by Cam, Wordsworth,

'If that you will France win,  
Then with Scotland first begin.'

For once the eagle England being in prey,  
To her unguarded nest the weasel Scot 170  
Comes sneaking and so sucks her princely eggs,  
Playing the mouse in absence of the cat,  
To tame and havoc more than she can eat.

## EXETER

It follows then the cat must stay at home.  
Yet that is but a crushed necessity, 175  
Since we have locks to safeguard necessities,  
And pretty traps to catch the petty thieves.  
While that the armed hand doth fight abroad,  
Th' advised head defends itself at home;  
For government, though high and low and lower, 180  
Put into parts, doth keep in one consent,  
Congreeing in a full and natural close,  
Like music.

CANTERBURY Therefore doth heaven divide  
The state of man in divers functions,

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Delius, Craig, Evans, Chambers, French, Kittredge, NCE. CNS follows F. A version of the rhyme is spoken by the Earl of Oxford in *The Famous Victories of Henry the fifth*, ix, l. 88. It comes from Holinshed, 172, where Rafe Neuill, earle of Westmerland, concludes with "Who so will France win, must with Scotland first begin." 167, 168 'If . . . begin.']. One line in italics in Ff. 173 tame] Ff tame Q spoyle Rowe, etc., Cam, Delius, Craig, Evans, Chambers, French, Herford *tear* Steevens, Wordsworth, Kittredge, NCE *spoil* Theobald, Price *taint* CNS 'tame Q preserved a good deal of the sense of *tame*, as here used, in recording *spoyle*. *tame* is here an aphetic form of *attame* from O.F. *atamer*, to broach, cut into, derived from Low Latin *attaminare*; and is cognate with *entamer* which Cotgrave in Shakespeare's time glossed as "to cut open, . . . to marre, to spoyle." The shortened form *tame* is still in use in the West Country, meaning to begin to cut, to cut, prune (Wright: DD, *tame*). Rowe's emendation *tear* has had hitherto a great following. Dover Wilson prints 'tame, the advantage of the apostrophe being that it distinguishes the word from *tame* of Teutonic origin, meaning to reclaim from the wild state, to subdue. Greg has remarks on this passage in Greg: PE, 45; and in the reprint in *Aspects of Shakespeare*, p. 171, he adds that *tame* (for *attame*, broach, break into) is perfectly correct. 175 crushed] Ff *crush'd* Q *curs't* Many conjectures and emendations. Warburton *apud* Theobald 'scus'd' Johnson *crude* Steevens *curs'd* Coleridge: perhaps *crack* for *crass* Knight, etc., Cam, Delius, Craig, Evans, Chambers, French, Herford, NCE, CNS follow F. Wordsworth, Kittredge *curs't* Schmidt and Onions both gloss crushed as "forced, strained." 182, 183 Congreeing . . . music.] From Ff. Q *Congrueth with a mutuall consent like musicke*. Editors follow F. Pope read *Congruing* . . . after Q. 183 Therefore] From Ff. Q *True: therefore*. Capell, Wordsworth, Kittredge follow Q.

Setting endeavour in continual motion; 185  
 To which is fixé, as an aim or butt,  
 Obedience: for so work the honey-bees,  
 Creatures that by a rule in nature teach  
 The act of order to a peopled kingdom.  
 They have a king and officers of sorts, 190  
 Where some, like magistrates, correct at home,  
 Others, like merchants, venture trade abroad,  
 Others, like soldiers, arméd in their stings,  
 Make boot upon the summer's velvet buds,  
 Which pillage they with merry march bring home 195  
 To the tent-royal of their emperor;  
 Who, busied in his majesty, surveys  
 The singing masons building roofs of gold,  
 The civil citizens kneading up the honey,  
 The poor mechanic porters crowding in 200  
 Their heavy burdens at his narrow gate,  
 The sad-eyed justice, with his surly hum,  
 Delivering o'er to executors pale  
 The lazy yawning drone. I this infer,  
 That many things, having full reference 205  
 To one consent, may work contrariously:  
 As many arrows, looséd several ways,  
 Come to one mark;  
 As many several ways meet in one town;

187 honey-bees,] Malone pointed out the resemblances between Shakespeare's bee passage and Lyly's Euphues (Arber's edn., 261-265), also quoted in part in Phipson, 408, 409. Anders, 107, draws attention to Bond's remarks on coincidences between Shakespeare and Lyly, in his edn. of Lyly, i 164-175; but is of opinion that Shakespeare had learnt about bees from nature. Dover Wilson (CNS, 127 f.) shows that Shakespeare's source was Elyot's *Governour*, 1531. 189 act] From Ff Q. Pope, Wordsworth *art* Kellner regards Pope's *art* as "very plausible." Cam and others *act* Schmidt classifies this use of *act* under "doing, performing, being active." Kittredge explains *act of order* as "the method and operations of orderly, well-regulated society and government." *act of order* has an extended meaning. A paraphrase of the passage is "Creatures that by their natural system of government teach a kingdom of human beings the practice of right organisation and action in society" (in accordance with the ordered ranks and functions of its members). *act* has in it a suggestion of *ordinance, decree*. This is also constructively conveyed in the paraphrase of the passage given by the reporting actor in Q, which is *creatures that by awe Ordaine an act of order to a peopeld Kingdome*: 190-194 sorts, . . . buds,] Q *sort*, . . . *bud*: 197 majesty,] Ff *Maiesties* Q *maiestie*, Rowe and modern editors follow Q. 199 kneading] From Ff. Q *lading* Editors follow F. 207-209 As many arrows, . . . town;] Ff prints in two lines, ending *wayes* . . . *towne*, and *many wayes* for our *many several ways* Q in two lines, ending *marke*: . . . *towne*: with *flyes* for *Come* Thus F

As many fresh streams meet in one salt sea; 210  
 As many lines close in the dial's centre;  
 So many a thousand actions, once afoot,  
 End in one purpose, and be all well borne  
 Without defeat. Therefore to France, my liege.  
 Divide your happy England into four; 215  
 Whereof take you one quarter into France,  
 And you withal shall make all Gallia shake.  
 If we, with thrice such powers left at home,  
 Cannot defend our own doors from the dog,  
 Let us be worried and our nation lose 220  
 The name of hardiness and policy.

KING HENRY

Call in the messengers sent from the Dauphin.

*Exeunt some Attendants.*

Now are we well resolved; and, by God's help  
 And yours, the noble sinews of our power,  
 France being ours, we'll bend it to our awe, 225  
 Or break it all to pieces: or there we'll sit,  
 Ruling in large and ample empery  
 O'er France and all her almost kingly dukedoms,  
 Or lay these bones in an unworthy urn,  
 Tombless, with no remembrance over them. 230  
 Either our history shall with full mouth  
 Speak freely of our acts, or else our grave,  
 Like Turkish mute, shall have a tongueless mouth,  
 Not worshipped with a waxen epitaph.

*Enter Ambassadors of France.*

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has a decasyllable and a twelve-syllable line; Q a fourteener and a decasyllable. The rhetorical effect is that of anaphora, of which Canterbury is naturally fond and Q preserves the usual appearance by beginning four successive lines with *As many*. Moreover, Shakespeare might use a long line as in *1 Henry IV* iii i 63, but *Henry V* is late for his use of a fourteener, especially in a serious speech. Our text follows Capell's arrangement, without his adoption of Q's *flye* for *Come*. Wordsworth follows Capell but reads *As many several streets*. Cam, Delius, Evans, Chambers, French, Kittredge, NCE follow F. Craig follows F, replacing *Come* by *Fly*. CNS follows Capell's arrangement and F's reading except for adopting from Q *As many several ways*. 210 meet . . . sea;] Q *run in one selfe sea*: Vaughan conj., Wordsworth *run in one salt sea*; 211 dial's centre;] From Ff. Q *dyall center*: 213 End] Ff *And* Q *End* Pope and others generally *End* purpose;] Q *moment* 214 defeat;] Q *defect*. 218 such powers] Q *that power*. 222 Dauphin.] Ff Q here and generally *Dolphin*. *Exeunt . . . Attendants.*] Added by Capell. 226 or] Omitted by Pope, Wordsworth. 233 Turkish] Q *toonglesse* mute;] Q *mutes* Dyce, Wordsworth, Kellner *mutes*, 234 waxen] Q *paper*

Now are we well prepared to know the pleasure 235  
Of our fair cousin Dauphin; for we hear  
Your greeting is from him, not from the King.

AMBASSADOR

May't please your Majesty to give us leave  
Freely to render what we have in charge;  
Or shall we sparingly show you far off 240  
The Dauphin's meaning and our embassy?

KING HENRY

We are no tyrant, but a Christian king;  
Unto whose grace our passion is as subject  
As is our wretches fettered in our prisons.  
Therefore with frank and with uncurbed plainness 245  
Tell us the Dauphin's mind.

AMBASSADOR

Thus, then, in few:  
Your Highness, lately sending into France,  
Did claim some certain dukedoms in the right  
Of your great predecessor, King Edward the third.  
In answer of which claim, the Prince our master 250  
Says that you savour too much of your youth,  
And bids you be advised there's nought in France  
That can be with a nimble galliard won:  
You cannot revel into dukedoms there.  
He therefore sends you, meeter for your spirit, 255  
This tun of treasure; and, in lieu of this,  
Desires you let the dukedoms that you claim  
Hear no more of you. This the Dauphin speaks.

KING HENRY

What treasure, uncle?

EXETER

Tennis-balls, my liege.

KING HENRY

We are glad the Dauphin is so pleasant with us: 260

Malone and some earlier editors *paper* Modern editors *waxen* Wordsworth, after Dyce, explained *waxen epitaph* as an epitaph written on paper and fixed by wax to the hearse or grave. The general explanation is as Kittredge put it, "even with an epitaph so little durable as one engraved in wax would be." Schmidt and Onions both gloss *waxen* here as "easily effaced." Enter . . . France.] From Ff. Q Enter Thambassadors from France. 238, 246 AMBASSADOR] The speech-prefixes in Ff Q are as for Ambassador. Dyce, Cam, Wordsworth, Delius, Craig, Evans, Chambers, French, Herford, NCE prefix as for First Ambassador. Kittredge, CNS Ambassador. 238 May't please] From Ff. Q *Pleasest* Eds. follow F (except Chambers *May is*). 244 is] Ff is Q are Rowe, Cam, Wordsworth, Delius, Craig, Evans, French, Kittredge are Chambers NCE, CNS is 246 then.] F *than* 249 King] From Ff Q. Omitted in Pope, Wordsworth. 252 And . . . nought] From Ff. Q *He saith, theres nought* 260 We are] Wordsworth, Chambers *We're*

His present and your pains we thank you for.  
 When we have matched our rackets to these balls,  
 We will, in France, by God's grace, play a set  
 Shall strike his father's crown into the hazard.  
 Tell him he hath made a match with such a wrangler 265  
 That all the courts of France will be disturbed  
 With chaces. And we understand him well,  
 How he comes o'er us with our wilder days,  
 Not measuring what use we made of them.  
 We never valued this poor seat of England; 270  
 And therefore, living hence, did give ourself  
 To barbarous license; as 'tis ever common  
 That men are merriest when they are from home.  
 But tell the Dauphin I will keep my state,  
 Be like a king and show my sail of greatness 275  
 When I do rouse me in my throne of France.  
 For that I have laid by my majesty  
 And plodded like a man for working-days;  
 But I will rise there with so full a glory  
 That I will dazzle all the eyes of France, 280  
 Yea, strike the Dauphin blind to look on us.  
 And tell the pleasant Prince this mock of his  
 Hath turned his balls to gun-stones; and his soul  
 Shall stand sore chargéd for the wasteful vengeance  
 That shall fly with them: for many a thousand widows 285  
 Shall this his mock mock out of their dear husbands;  
 Mock mothers from their sons, mock castles down;  
 And some are yet ungotten and unborn  
 That shall have cause to curse the Dauphin's scorn.  
 But this lies all within the will of God, 290  
 To whom I do appeal, and in whose name  
 Tell you the Dauphin I am coming on,

270 We . . . England;] Daniel thinks a line is missing after this, and suggests, to complete the sense, *But as the footstool to our throne of France; Q has We neuer valued this poore seate of England. And therefore gaue our selues to barbarous licence:* There can be no missing line. Henry means that he did not properly value this seat of England and therefore, etc. *seat* here indicates throne, royal rank and function; and *poor* is used to indicate *modesty*, a frequent use. A similar use of *poor* occurs in III v 25, 26: *fields!*—*Poor we may call them,* 271 hence,] Keightley, Daniel *thence*, Wordsworth *here*, 275 *sail of greatness*] Kellner *suit of greatness*. The King will wear his robe of state, he explains, on the throne of France. A great vessel under sail suggested majesty and power to Shakespeare. Schmidt draws attention to Sonnet LXXXVI, "the full proud sail of his great verse," and Wilson Knight, 47, has some apposite quotations. 285 *for many a*] Pope *many* Wordsworth thinks *for* crept into the line from the line above and reads *many a*



To venge me as I may and to put forth  
 My rightful hand in a well-hallowed cause.  
 So get you hence in peace. And tell the Dauphin 295  
 His jest will savour but of shallow wit,  
 When thousands weep more than did laugh at it.  
 Convey them with safe conduct. Fare you well.

*Exeunt Ambassadors.*

EXETER

This was a merry message.

KING HENRY

We hope to make the sender blush at it. 300  
 Therefore, my lords, omit no happy hour  
 That may give furth'rance to our expedition;  
 For we have now no thought in us but France,  
 Save those to God, that run before our business.  
 Therefore let our proportions for these wars 305  
 Be soon collected, and all things thought upon  
 That may with reasonable swiftness add  
 More feathers to our wings; for, God before,  
 We'll chide this Dauphin at his father's door.  
 Therefore let every man now task his thought 310  
 That this fair action may on foot be brought.

*Exeunt.*

## ACT II

*Flourish. Enter Chorus.*

CHORUS

Now all the youth of England are on fire,  
 And silken dalliance in the wardrobe lies.  
 Now thrive the armourers, and honour's thought  
 Reigns solely in the breast of every man.  
 They sell the pasture now to buy the horse, 5  
 Following the mirror of all Christian kings,  
 With wingéd heels, as English Mercuries.  
 For now sits Expectation in the air,  
 And hides a sword from hilts unto the point  
 With crowns imperial, crowns and coronets, 10  
 Promised to Harry and his followers.  
 The French, advised by good intelligence

311 *Exeunt.*] Cam, Craig, Evans, Herford, *Exeunt.* *Flourish.* Wordsworth, Chambers *Flourish.* *Exeunt.* Delius, French *Exeunt.* ACT II] Q Ff omit. Q omits whole Chorus. Wordsworth has ACT II after l. 42. *Flourish. Enter Chorus.*] From Ff. Cam, Herford, NCE, CNS Prologue. *Enter Chorus.* Wordsworth, Delius, Craig, Evans *Enter Chorus.* Chambers, French, Kittredge *Flourish. Enter Chorus.* 1 CHORUS] Q Ff omit.

Of this most dreadful preparation,  
 Shake in their fear and with pale policy  
 Seek to divert the English purposes. 15  
 O England! model to thy inward greatness,  
 Like little body with a mighty heart,  
 What mightst thou do that honour would thee do,  
 Were all thy children kind and natural!  
 But see, thy fault France hath in thee found out, 20  
 A nest of hollow bosoms, which he fills  
 With treacherous crowns; and three corrupted men,  
 One, Richard Earl of Cambridge, and the second,  
 Henry Lord Scroop of Masham, and the third,  
 Sir Thomas Grey, knight, of Northumberland, 25  
 Have, for the gilt of France,—O guilt indeed!—  
 Confirmed conspiracy with fearful France;  
 And by their hands this grace of kings must die,  
 If hell and treason hold their promises,  
 Ere he take ship for France, and in Southampton. 30  
 Linger your patience on; and we'll digest  
 Th' abuse of distance; force a play:  
 The sum is paid; the traitors are agreed;  
 The King is set from London, and the scene  
 Is now transported, gentles, to Southampton. 35  
 There is the playhouse now, there must you sit;  
 And thence to France shall we convey you safe  
 And bring you back, charming the narrow seas  
 To give you gentle pass: for, if we may,  
 We'll not offend one stomach with our play. 40  
 But, till the King come forth, and not till then  
 Unto Southampton do we shift our scene. *Exit.*

20 But . . . out.] Ff *But see, thy fault France hath in thee found out*, The commas mark emphasis in *see, . . . found out*, and are here preservable as modern punctuation. Capell, Cam, Wordsworth, Delius, Craig, Chambers, French, Kittredge, NCE punctuate *But see thy fault! France. . . . out* Evans, CNS follow F. 28-35] Johnson suggested that these lines should read in the order 28, 29, 33, 34, 35, 30, 31, 32. Knight thought the passage corrupt and believed that ll. 31, 32 were meant to be erased, but survived. Dyce thought these lines strangely out of place and agreed with Knight. Hudson and Wordsworth omitted ll. 31, 32. Dover Wilson finds ll. 31, 32 awkward and thinks that perhaps Sh. meant to delete them. 31, 32 Linger . . . play:] Omitted by Hudson, Wordsworth. 31 we'll] F<sup>1</sup>. ' wee'l F<sup>2</sup>. ' we'll Pope, Craig, Chambers, French, Kittredge well Cam, Delius, Evans, NCE, CNS we'll 32 abuse] Kellner *abyss distance; force a play:*] As in Ff. Pope, Craig *distance while we force a play.* Cam, CNS follow F<sup>1</sup>. Delius, French, Evans *distance; force a play.* Kittredge *distance. Force a play!* Chambers, NCE *distance, force a play.* 41, 42 But . . . scene.] Omitted by Hudson.

## SCENE I. LONDON. A STREET.

*Enter Corporal Nym and Lieutenant Bardolph.*

BARDOLPH Well met, Corporal Nym.

NYM Good morrow, Lieutenant Bardolph.

BARDOLPH What, are Ancient Pistol and you friends yet?

NYM For my part, I care not. I say little; but when time  
 shall serve, there shall be smiles; but that shall be as it may. I  
 dare not fight; but I will wink and hold out mine iron. It is a  
 simple one; but what though? It will toast cheese, and it will  
 endure cold as another man's sword will: and there's an end. 5

BARDOLPH I will bestow a breakfast to make you friends; and  
 we'll be all three sworn brothers to France. Let't be so, good  
 Corporal Nym. 10

NYM Faith, I will live so long as I may, that's the certain of  
 it; and when I cannot live any longer, I will do as I may. That is  
 my rest, that is the rendezvous of it.

BARDOLPH It is certain, Corporal, that he is married to Nell 15  
 Quickly; and, certainly, she did you wrong, for you were troth-  
 plight to her.

NYM I cannot tell. Things must be as they may. Men may  
 sleep, and they may have their throats about them at that time;  
 and some say knives have edges. It must be as it may. Though 20  
 patience be a tired mare, yet she will plod. There must be con-  
 clusions. Well, I cannot tell.

*Enter Pistol and Hostess.*

BARDOLPH Here comes Ancient Pistol and his wife. Good Cor-  
 poral, be patient here. How now, mine host Pistol!

SCENE I.] Omitted in Ff Q. LONDON. A STREET.] Added by Capell. *Enter . . . Bardolph.*] From Ff. Q *Enter Nim and Bardolfe.* The speech-prefixes in F<sup>a</sup> are: Bar., Bard.; Nym; Pist., Pistoll, Pi.; Host.; Boy. In Q: Bar.; Nim, Nl.; Pist.; Host.; Hostes; Boy. 5 smiles.] Farmer conj., Collier, Wordsworth smiles;— 8 an end.] From Ff. Q *the humor of it.* Steevens follows Q. Modern editors follow F. 10 be all . . . to] Johnson conj., *all go . . . to or all be . . . in* Wordsworth *be all . . . in* Kellner supports Johnson's *go for be* Let't] F<sup>a</sup> Let't F<sup>b</sup> Let's Cam, Delius, Craig, Evans, French *let it* Chambers, NCE *Let it* Wordsworth, Kittredge, CNS *Let't or let't* 21 mare.] Ff *name, Q mare* Editors *mare*, 22 *Enter . . . Hostess.*] Ff *Enter Pistoll, & Quickly.* Q *Enter Pistol and Hostess* Quickly, *his wife*, 23 comes] Wordsworth, NCE *come* 24 *How*] Q allots corresponding speech to Nim. CNS, Hosson: S&D, 66, allot F version to Nym.

## PISTOL

Base tike, call'st thou me host? 25

Now, by this hand, I swear I scorn the term;

Nor shall my Nell keep lodgers.

HOSTESS No, by my troth, not long; for we cannot lodge and board a dozen or fourteen gentlewomen that live honestly by the prick of their needles, but it will be thought we keep a bawdy house straight. (*Nym and Pistol draw.*) O well-a-day, Lady, if he be not hewn now, we shall see wilful adultery and murther committed. 30

BARDOLPH Good Lieutenant! good Corporal! offer nothing here.

NYM Pish! 35

## PISTOL

Pish for thee, Iceland dog! thou prick-eared cur of Iceland!

HOSTESS Good Corporal Nym, show thy valour, and put up your sword.

## NYM

Will you shog off? I would have you solus.

25-27 Base . . . lodgers.] Prose in Ff. Verse in Q:

*Base slaue, callest thou me hoste?*

*Now by gads Iugges I sweare, I scorn the title,*

*Nor shall my Nell keepe lodging.*

Johnson and modern editors follow F text, but in verse after Q. 26 swear I] From Ff. Q *sweare, I* Kittredge, CNS omit comma. Cam and others *swear, I* 28-31 for . . . straight.] Omitted by Wordsworth. 31 (*Nym . . . draw.*) Added by Cam after Capell. Malone, Delius, Chambers, CNS add [*Nym draws his sword.*] Craig, Evans, Kittredge, NCE follow Cam. Wordsworth has [*Nym draws his sword*] and after *drawn!* (see next note) [*Pistol also draws his sword.*] 31, 32 O . . . hewn now, we] Ff *O welliday Lady, if he be not hewne now, we* (F<sup>2</sup>. <sup>4</sup> *hewn*). Cam, Chambers, Herford, NCE *O well a day, Lady, if . . . drawn now! we* (Chambers, NCE *now! We*) Wordsworth *O well-a-day, if . . . drawn! Now we* Delius *O well-a-day, Lady! if . . . drawn!—Now we* Craig, French *O well-a-day, Lady! if . . . drawn now: we* Evans *O well-a-day, Lady, if . . . drawn now! we* Kittredge *O well-a-day, Lady, if . . . drawn now! We* CNS *O well-a-day, Lady, if . . . hewn now, we* Hammer first replaced *hewn* by *drawn*. For *O . . . drawn now! Q* has *O Lord heeres Corporall Nims, now* The old readings mixed F and Q. Knight *O well-a-day, Lady, if he be not here. Now we* Steevens read *O . . . drawn now! O Lord! here's corporal Nym's— now shall we have wilful etc.* Schmidt thought *hewn* unintelligible. Dover Wilson explains it as *hewn down* It may mean only "hacked" as in Minshew, or "wounded." The testimony of Q is that *now* begins the second phrase; but punctuation in F makes good sense. 32 adultery and] Omitted by Wordsworth. 34-Lieutenant!] From Ff. Capell, Wordsworth *ancient*, 35 Pish!] Q *Push*. 36 Iceland] Johnson conj., Steevens *Iceland* Ff *Island* Q omits. *Iceland!* Q *Iceland!* 37 show thy valour.] In Q misplaced as part of Hostess's previous speech *show the valour of a man*.

## PISTOL

'Solus,' egregious dog! O viper vile! 40  
 The 'solus' in thy most mervailous face!  
 The 'solus' in thy teeth, and in thy throat,  
 And in thy hateful lungs, yea, in thy maw, perdy,  
 And, which is worse, within thy nasty mouth!  
 I do retort the 'solus' in thy bowels; 45  
 For I can take, and Pistol's cock is up,  
 And flashing fire will follow.

NYM I am not Barbason: you cannot conjure me. I have an  
 humour to knock you indifferently well. If you grow foul with  
 me, Pistol, I will scour you with my rapier, as I may, in fair 50  
 terms. If you would walk off, I would prick your guts a little, in  
 good terms, as I may: and that's the humour of it.

## PISTOL

O braggart vile, and damnéd furious wight!  
 The grave doth gape, and doting death is near:  
 Therefore exhale. 55

BARDOLPH Hear me, hear me what I say: he that strikes the first  
 stroke, I'll run him up to the hilts, as I am a soldier. *Draws.*

## PISTOL

An oath of mickle might; and fury shall abate.  
 Give me thy fist, thy forefoot to me give.  
 Thy spirits are most tall. 60

40-47 'Solus,' . . . follow.] Pope's arrangement. Prose in Ff. The Q version is:

*Solus egregious dog, that solus in thy throte,  
 And in thy lungs, and which is worse, within  
 Thy mesful mouth, I do retort that solus in thy  
 Bowels, and in thy law, perdie: for I can talke,  
 And Pistolls flashing firy cock is vp.*

41 mervailous] From F<sup>1</sup>. <sup>2</sup>. F<sup>3</sup>. <sup>4</sup> *marvellous* Cam, Craig, Evans, Chambers, French, Kittredge, NCE *mervailous* Wordsworth *marvellous* Delius, CNS *marvellous* Dover Wilson considers the F spelling probably Shakespearian. Schmidt describes Pistol's word as unintelligible, and the modernised *marvellous* of F<sup>3</sup> as "positively nonsensical." It is, of course, Pistolese. Of the two representative Elizabethan spellings *mervailous* and, as in Cotgrave, etc., *marvellous*, the former threw the accent, as in French, on the second syllable, and suits Pistol's heroic fustian: it is therefore retained here. 43 perdy,] Omitted by Wordsworth. 51 guts] Wordsworth *belly* 53 damnéd] Wordsworth *curséd* 54 doting] Q *groaning* 55 exhale.] Q *exall*. Q here has *They drawe*. Malone, Delius Pistol and Nym draw. Wordsworth Nym draws his sword. Chambers [Draws his sword. CNS [they both draw. 57 *Draws*.] From Malone. Cam, Delius, Craig, Evans, French, Kittredge, NCE [Draws. Wordsworth; Chambers [Draws his sword. 59, 60 Give . . . tall.] As in Pope. Prose in Ff. Omitted in Q. Editors follow Pope.

NYM I will cut thy throat, one time or other, in fair terms.  
That is the humour of it.

PISTOL

'Couple a gorge!'

That is the word. I thee defy again.

O hound of Crete, think'st thou my spouse to get?

65

No, to the spital go,

And from the powd'ring-tub of infamy

Fetch forth the lazar kit of Cressid's kind,

Doll Tearsheet she by name, and her espouse.

I have, and I will hold, the quondam Quickly

70

For the only she; and—*pauca*, there's enough.

Go to.

*Enter the Boy.*

BOY Mine host Pistol, you must come to my master, and  
you, hostess. He is very sick, and would to bed. Good Bardolph,  
put thy face between his sheets, and do the office of a warming- 75  
pan. Faith, he's very ill.

BARDOLPH Away, you rogue!

HOSTESS By my troth, he'll yield the crow a pudding one of  
these days. The King has killed his heart. Good husband, come  
home presently.

80

*Exeunt Hostess and Boy.*

BARDOLPH Come, shall I make you two friends? We must to  
France together. Why the devil should we keep knives to cut  
one another's throats?

PISTOL Let floods o'erswell, and fiends for food howl on!

63 'Couple a gorge!'] Ff Couple a gorge, Q *Couple gorge* Capell, Delius, Craig *Coupe le gorge!* Dyce, Wordsworth, Chambers *Coupe la gorge!* Cam, Evans, French, Herford, Kittredge, NCE, CNS follow F. 63-72 'Couple . . . to.] Prose in Ff. Verse in Pope. Mutilated text in verse in Q. 64 thee defy] Ff *defie thee* Q *thee defie* Editors follow Q. 67-69 And . . . espouse.] Omitted by Wordsworth. 68 kit] F<sup>1-3</sup> *Kite* F<sup>4</sup> *Kit* Q *kite* Cam, Delius, Craig, Evans, French, Herford, Kittredge, NCE *kite* CNS *kit* Chambers *kites* Onions remark is "'? read *kit* (= kitten) as in F<sup>4</sup>, the passage being apparently an echo of Gascoigne's Dan Bartholomew 'kits of Cressides kinde.'" 71, 72 there's enough. Go to.] From Pope. Ff *there's enough to go to*. Editors follow Pope. 74 you.] Ff *your* Hanmer's emendation. Cam, Wordsworth, Chambers, Kittredge, NCE, CNS *you*, Delius, Craig, Evans, French *your* For F's *Mine Host* Pistoll . . . and your *Hostesse*: Q has *Hostes* you must come straight to my *maister*, And you *Host* Pistoll. F makes sense, but Hanmer gives a perhaps more likely text. 75 face] Q, Pope, Johnson *nose* 80 *Exeunt . . . Boy.*] Added by Capell. Ff Exit. Not in Q. 82 the devil] Omitted by Wordsworth.

NYM           You'll pay me the eight shillings I won of you at 85  
                 betting?  
 PISTOL       Base is the slave that pays.  
 NYM           That now I will have. That's the humour of it.  
 PISTOL       As manhood shall compound. Push home.

*They draw.*

BARDOLPH By this sword, he that makes the first thrust, I'll kill | 90  
                 him! By this sword, I will.

PISTOL  
                 Sword is an oath, and oaths must have their course.  
 BARDOLPH Corporal Nym, and thou wilt be friends, be friends:  
                 and thou wilt not, why, then, be enemies with me too. Prithee,  
                 put up. 95

NYM           I shall have my eight shillings I won of you at betting?

PISTOL  
                 A noble shalt thou have, and present pay;  
                 And liquor likewise will I give to thee,  
                 And friendship shall combine, and brotherhood.  
                 I'll live by Nym, and Nym shall live by me. 100  
                 Is not this just? For I shall sutler be  
                 Unto the camp, and profits will accrue.  
                 Give me thy hand.

NYM           I shall have my noble?

PISTOL       In cash most justly paid. 105

NYM           Well, then, that's the humour of 't.

*Enter Hostess.*

HOSTESS      As ever you came of women, come in quickly to Sir  
                 John. Ah, poor heart! he is so shaken of a burning quotidian  
                 tertian, that it is most lamentable to behold. Sweet men, come  
                 to him. 110

89 *They draw.*] From Q. Ff Draw. 96 NYM I . . . betting?] From Q. Omitted in Ff. Greg: PE, 17, 18, thinks that Nym's speech from Q seems necessary to the sense. The Q line is, however, a repeated line: its first appearance corresponds to our ll. 85, 86. Dover Wilson suggests that Q probably gives the sense of a speech missing in F. Editors now admit the speech; but some of the earlier editors, Knight, for example, omitted it. 96 of] NCE from betting?] Q beating? 106 that's] F<sup>1</sup> that F<sup>2-4</sup> that's Q there's of 't.] From Ff. Q of it. Cam, Evans, Kittredge, CNS of 't Wordsworth, Delius, Craig, Chambers, French of it. Enter Hostess.] From Ff Q. 107 came] F<sup>1</sup> come Q F<sup>2-4</sup> came Cam, Wordsworth, Delius, Craig, Evans, Chambers, French, Kittredge came NCE, CNS come women.] From Ff. Q men

NYM The King hath run bad humours on the knight; that's the even of it.

PISTOL

Nym, thou hast spoke the right:  
His heart is fracted and corroborate.

NYM The King is a good king; but it must be as it may: he passes 115  
some humours and careers.

PISTOL

Let us condole the knight; for, lambkins, we will live. *Exeunt.*

SCENE II. SOUTHAMPTON. A COUNCIL-CHAMBER.

*Enter Exeter, Bedford, and Westmoreland.*

BEDFORD

'Fore God, his Grace is bold, to trust these traitors.

EXETER

They shall be apprehended by and by.

WESTMORELAND

How smooth and even they do bear themselves!  
As if allegiance in their bosoms sat,  
Crowned with faith and constant loyalty. 5

BEDFORD

The King hath note of all that they intend,  
By interception which they dream not of.

EXETER

Nay, but the man that was his bedfellow,  
Whom he hath dulled and cloyed with gracious favours,  
That he should, for a foreign purse, so sell 10

113, 114 Nym, ... corroborate.] Arranged by Capell. Prose in Ff. Omitted in Q. *corroborate*, to strengthen, here a participle, has often been described as sheer nonsense; but it is probably a malapropism. Delius suggested *corrodiate* (corroded) and Herford *corrupted*. Pistol is saying the exact opposite of what he means. Kittredge explains *corroborate* as misused to mean "broken to pieces." 117 *Exeunt*.] Omitted in Ff. Q *Exeunt omnes*. SCENE II.] Added by Pope. SOUTHAMPTON. A COUNCIL-CHAMBER.] Added by Cam after Pope and Malone. *Enter . . . Westmoreland.*] From Ff. Q *Enter Exeter and Gloster*. The speech-prefixes in F<sup>1</sup> are: Bed.; Exe.; West.; King; Scro.; Cam.; Kni.; Grey, Gray. In Q *Glost.*; Exe.; King; Masha., Mash.; Cam; Gray. 1 'Fore God,] Wordsworth *By Heaven*, 8-11 EXETER Nay, but the man . . . treachery!] From Ff (but see below). Q *Glost. I but the man . . . trechery*. Q has *cloyed and graced for dulled and cloyed* and *to for so* 9 *dulled*; F<sup>1</sup> *dull'd*; F<sup>2</sup> *lull'd*; *dulled* evidently not understood in F<sup>3</sup>, means rendered insensitive (by favours) *gracious*; Q *princely*.



His sovereign's life to death and treachery!

*Trumpets sound. Enter King Henry, Scroop, Cambridge, Grey, and Attendants.*

KING HENRY

Now sits the wind fair, and we will aboard.

My Lord of Cambridge, and my kind Lord of Masham,

And you, my gentle knight, give me your thoughts.

Think you not that the pow'rs we bear with us

Will cut their passage through the force of France,

Doing the execution and the act

For which we have in head assembled them?

15

SCROOP

No doubt, my liege, if each man do his best.

KING HENRY

I doubt not that, since we are well persuaded

We carry not a heart with us from hence

That grows not in a fair consent with ours,

Nor leave not one behind that doth not wish

Success and conquest to attend on us.

20

CAMBRIDGE

Never was monarch better feared and loved

Than is your Majesty. There's not, I think, a subject

That sits in heart-grief and uneasiness

Under the sweet shade of your government.

25

GREY

True: those that were your father's enemies

Have steeped their galls in honey, and do serve you

With hearts create of duty and of zeal.

30

KING HENRY

We therefore have great cause of thankfulness;

And shall forget the office of our hand

Sooner than quittance of desert and merit

According to the weight and worthiness.

35

SCROOP

So service shall with steeléd sinews toil,

And labour shall refresh itself with hope,

To do your Grace incessant services.

KING HENRY

We judge no less. Uncle of Exeter,

11 Q here adds a line: *Exe. O the Lord of Masham. Trumpets sound.] Ff Sound Trumpets. Enter . . . Attendants.] Ff Enter the King, Scroope, Cambridge, and Gray. Q Enter the King and three Lords. 13 and my kind] From Ff. Q and my Wordsworth my kind 29 True: those] From Ff. Q Even those 34 quittance . . . merit] From Ff. Q reward and merit 35 the weight] From Ff. Q their cause Dyce, Wordsworth their weight*

Enlarge the man committed yesterday, 40  
 That railed against our person. We consider  
 It was excess of wine that set him on;  
 And on his more advice we pardon him.

SCROOP

That's mercy, but too much security.  
 Let him be punished, sovereign, lest example 45  
 Breed, by his sufferance, more of such a kind.

KING HENRY

O, let us yet be merciful.

CAMBRIDGE

So may your Highness, and yet punish too.

GREY

Sir, 50  
 You show great mercy if you give him life,  
 After the taste of much correction.

KING HENRY

Alas, your too much love and care of me  
 Are heavy orisons 'gainst this poor wretch!  
 If little faults, proceeding on distemper,  
 Shall not be winked at, how shall we stretch our eye 55  
 When capital crimes, chewed, swallowed and digested,  
 Appear before us? We'll yet enlarge that man,  
 Though Cambridge, Scroop and Grey, in their dear care  
 And tender preservation of our person,  
 Would have him punished. And now to our French causes. 60  
 Who are the late commissioners?

CAMBRIDGE

I one, my lord.  
 Your Highness bad me ask for it to-day.

SCROOP

So did you me, my liege.

GREY

And I, my royal sovereign. 65

KING HENRY

Then, Richard, Earl of Cambridge, there is yours;  
 There yours, Lord Scroop of Masham; and, sir knight,  
 Grey of Northumberland, this same is yours.

43 his] From Ff Q. Collier, Wordsworth *our* 47 merciful.] From Ff Q. Collier, Wordsworth *merciful, my lord.* 49, 50 Sir, . . . life,] One line in Ff, Delius, Wordsworth. Q omits *Sir, Sir*, in separate line in Dyce, Cam, Craig, Evans, Chambers, French, Kittredge, NCE, CNS. 61 the late] From Ff Q. Omitted by Wordsworth (*late*=*lately* appointed). 62 I] Q *Me* 63 bad] Johnson, Cam and others *bade* CNS *bad* 65 And I, . . . sovereign. Q *And me my Lord.*

- Read them, and know I know your worthiness.  
 My Lord of Westmoreland, and uncle Exeter, 70  
 We will aboard to-night. Why, how now, gentlemen!  
 What see you in those papers that you lose  
 So much complexion? Look ye, how they change!  
 Their cheeks are paper. Why, what read you there  
 That have so cowarded and chased your blood 75  
 Out of appearance?
- CAMBRIDGE I do confess my fault;  
 And do submit me to your Highness' mercy.
- GREY, SCROOP  
 To which we all appeal.
- KING HENRY  
 The mercy that was quick in us but late  
 By your own counsel is suppressed and killed. 80  
 You must not dare, for shame, to talk of mercy.  
 For your own reasons turn into your bosoms,  
 As dogs upon their masters, worrying you.  
 See you, my princes and my noble peers,  
 These English monsters! My Lord of Cambridge here, 85  
 You know how apt our love was to accord  
 To furnish him with all appertinents  
 Belonging to his honour; and this man  
 Hath, for a few light crowns, lightly conspired,  
 And sworn unto the practices of France, 90  
 To kill us here in Hampton: to the which  
 This knight, no less for bounty bound to us  
 Than Cambridge is, hath likewise sworn. But, O,  
 What shall I say to thee, Lord Scroop, thou cruel,  
 Ingrateful, savage and inhuman creature? 95  
 Thou that didst bear the key of all my counsels,  
 That knew'st the very bottom of my soul,  
 That almost mightst have coined me into gold,  
 Wouldst thou have practised on me for thy use,—  
 May it be possible, that foreign hire 100  
 Could out of thee extract one spark of evil

70 My . . . Westmoreland.] Omitted in Q. 72-75 that . . . chased] Q *That hath so chased* 75 have] From F<sup>1-2</sup>. Q F<sup>4</sup> *hath* Cam, Wordsworth, Delius, Craig, Evans, French, Herford, Kittredge *hath* Chambers, NCE, CNS *have* 76 *appearance?*] F<sup>1-2</sup> *appareance*. 79 quick] Q *quit* 80 suppressed and killed.] Q *forestold, and done*: 82 into] Q *upon* 83 you.] Q *them*. 87 him.] Omitted in F<sup>4</sup>. 88 man] Q *wilde man* (The line-division in Q is upset.). 94 Lord Scroop.] Q *false man*, 95 savage] Omitted in Q. 97 bottom of my soul.] Q *secrets of my heart*, 100-102 May . . . finger?] Q *Can it be possible that out of thee Should proceed one sparke that might annoy my finger?*

That might annoy my finger? 'Tis so strange,  
 That, though the truth of it stands off as gross  
 As black and white, my eye will scarcely see it.  
 Treason and murther ever kept together, 105  
 As two yoke-devils sworn to either's purpose,  
 Working so grossly in a natural cause,  
 That admiration did not hoop at them.  
 But thou, 'gainst all proportion, didst bring in  
 Wonder to wait on treason and on murther: 110  
 And whatsoever cunning fiend it was  
 That wrought upon thee so preposterously  
 Hath got the voice in hell for excellence.  
 All other devils that suggest by treasons  
 Do botch and bungle up damnation 115  
 With patches, colours, and with forms being fetched  
 From glist'ring semblances of piety;  
 But he that tempered thee bad thee stand up,  
 Gave thee no instance why thou shouldst do treason,  
 Unless to dub thee with the name of traitor. 120  
 If that same demon that hath gulled thee thus  
 Should with his lion gait walk the whole world,  
 He might return to vasty Tartar back,  
 And tell the legions 'I can never win  
 A soul so easy as that Englishman's.' 125  
 O, how hast thou with jealousy infected  
 The sweetness of affiance! Show men dutiful?  
 Why, so didst thou. Seem they grave and learned?  
 Why, so didst thou. Come they of noble family?  
 Why, so didst thou. Seem they religious? 130  
 Why, so didst thou. Or are they spare in diet,

104 and] From Ff. Q from Capell, Knight, Wordsworth, Craig from 106-142 As two . . . of man.] Omitted in Q. 107 a] F<sup>1</sup> an cause,] From Ff. Passage omitted in Q. Collier, Wordsworth course, 108 hoop] From Ff. Theobald, Wordsworth, Delius, Craig, Chambers, French, Kittredge, NCE whoop Cam, Evans, CNS hoop 114 All] From Hanmer. Ff And Steevens, Knight, Wordsworth, Delius, Craig, Chambers, French, NCE And Cam, Globe, Evans, Herford, Kittredge, CNS All 118 tempered] Johnson conj., Dyce, Wordsworth tempted Steevens explained *tempered thee* as "rendered thee pliable"; Schmidt and Onions gloss *temper* as to mould or fashion. bad] Ff bad Johnson, Cam, Wordsworth, Delius, Craig, Evans, Chambers, French, Kittredge, NCE bade CNS bad stand up,] Schmidt glosses as "to rise in arms, fight, rebel." NCE reminds us that *stand up*, like *dub* in l. 120, is a term used in knighting. The passage expresses Henry's conviction that the fiend who moulded Scroop and enjoined him to arise and commit treason could give him no reason or excuse for doing so. 128 Seem] Pope, Wordsworth or seem

Free from gross passion or of mirth or anger,  
 Constant in spirit, not swerving with the blood,  
 Garnished and decked in modest complement,  
 Not working with the eye without the ear, 135  
 And but in purgéd judgement trusting neither?  
 Such and so finely bolted didst thou seem:  
 And thus thy fall hath left a kind of blot  
 To mark the full-fraught man and best indued  
 With some suspicion. I will weep for thee; 140  
 For this revolt of thine, methinks, is like  
 Another fall of man. Their faults are open.  
 Arrest them to the answer of the law;  
 And God acquit them of their practices!

EXETER I arrest thee of high treason, by the name of Richard 145  
 Earl of Cambridge.

I arrest thee of high treason, by the name of Henry Lord Scroop  
 of Masham.

I arrest thee of high treason, by the name of Thomas Grey,  
 knight, of Northumberland. 150

SCROOP

Our purposes God justly hath discovered;  
 And I repent my fault more than my death,  
 Which I beseech your Highness to forgive,  
 Although my body pay the price of it.

CAMBRIDGE

For me, the gold of France did not seduce, 155  
 Although I did admit it as a motive  
 The sooner to effect what I intended.  
 But God be thanked for prevention;  
 Which I in sufferance heartily will rejoice,  
 Beseeching God and you to pardon me. 160

GREY

Never did faithful subject more rejoice  
 At the discovery of most dangerous treason  
 Than I do at this hour joy o'er myself,  
 Prevented from a damned enterprise.  
 My fault, but not my body, pardon, sovereign. 165

KING HENRY

God quit you in his mercy! Hear your sentence.

139 mark the] Ff *make thee* Malone, Steevens, Knight, etc., Cam and modern editors mark the 147, 148 Henry . . . Masham.] From Q. Ff Thomas . . . Marsham. The F compositor evidently caught *Thomas* from l. 149. Theobald reads *Henry* and Rowe *Masham*. Editors follow Theobald and Rowe in adopting Q's readings. 152 And I . . . death.] From Ff Q. Wordsworth *And more than death do I repent my fault,* 155-165 CAMBRIDGE . . . sovereign.] Q omits. 159 I] Omitted in F<sup>1</sup>.

You have conspired against our royal person,  
 Joined with an enemy proclaimed, and from his coffers  
 Received the golden earnest of our death;  
 Wherein you would have sold your king to slaughter, 170  
 His princes and his peers to servitude,  
 His subjects to oppression and contempt,  
 And his whole kingdom into desolation.  
 Touching our person seek we no revenge,  
 But we our kingdom's safety must so tender, 175  
 Whose ruin you have sought, that to her laws  
 We do deliver you. Get you therefore hence,  
 Poor miserable wretches, to your death;  
 The taste whereof, God of his mercy give  
 You patience to endure, and true repentance 180  
 Of all your dear offences! Bear them hence.

*Exeunt Cambridge, Scroop, and Grey, guarded.*

Now, lords, for France, the enterprise whereof  
 Shall be to you, as us, like glorious.  
 We doubt not of a fair and lucky war,  
 Since God so graciously hath brought to light 185  
 This dangerous treason lurking in our way  
 To hinder our beginnings. We doubt not now  
 But every rub is smoothed on our way.  
 Then forth, dear countrymen: let us deliver  
 Our puissance into the hand of God, 190  
 Putting it straight in expedition.  
 Cheerly to sea! The signs of war advance!  
 No King of England, if not King of France!

*Flourish. Exeunt.*

168 proclaimed,] *Q proclaimed and fixed*, 170-173 Wherein . . . desolation.]  
 Omitted in *Q*. 176 you have] *F<sup>1</sup> you F<sup>2-4</sup> you three Q you haue* Steevens,  
 Chalmers and earlier eds. *you three* Knight, Cam, Wordsworth, Delius and  
 modern editors *you have* Greg: PE, 42, remarks: "It is perhaps best, with  
 Knight, to follow *Q* in reading 'you haue sought'; but it is to be observed  
 that *F<sup>2</sup>* has 'you three sought,' and this (adopted by earlier editors) may  
 have more authority than *Q*, if we only knew it." 179, 180 The . . . You]  
 One line in Capell, Delius, Craig, Evans. 181 *Exeunt . . . guarded.*] From  
 Cam after Capell. *F<sup>2</sup> Exit. F<sup>2-4</sup> Exeunt. Q Exit three Lords. 193 Flourish.*  
*Exeunt.*] *F<sup>1</sup> Flourish. F<sup>2-4</sup> Exeunt. Q Exit omnes.*

## SCENE III. LONDON, BEFORE A TAVERN.

*Enter Pistol, Nym, Bardolph, Boy, and Hostess.*

HOSTESS Prithee, honey-sweet husband, let me bring thee to Staines.

PISTOL

No, for my manly heart doth yearn.

Bardolph, be blithe; Nym, rouse thy vaunting veins;

Boy, bristle thy courage up: for Falstaff he is dead,

5

And we must yearn therefore.

BARDOLPH Would I were with him, wheresome'er he is, either in heaven or in hell!

HOSTESS Nay, sure, he's not in hell: he's in Arthur's bosom, if ever man went to Arthur's bosom. A made a finer end and went away and it had been any christom child; a parted ev'n just between twelve and one, ev'n at the turning o' th' tide: for after I saw him fumble with the sheets, and play with flowers, and smile upon his finger's end, I knew there was but one way; for

10

SCENE III.] Added by Pope. LONDON. . . TAVERN.] Added by Capell. *Enter . . . Hostess.*] From Ff. Q *Enter Nim, Pistoll, Bardolfe, Hostes and a Boy.* Speech-prefixes in F<sup>1</sup> are: Hostesse, Woman; Pistoll, Pist.; Bard.; Nim; Boy. In Q: Host.; Pist.; Bar.; Nim; Boy. 1 *honey-sweet*] F<sup>1</sup>, <sup>2</sup> *honey sweet* F<sup>2</sup>, <sup>4</sup> *honey, sweet* (Q for *honey-sweet husband, has sweete heart*.) Theobald, etc., Cam, Wordsworth, Delius, Craig, Evans, Chambers, French, Kittredge, CNS *honey-sweet* NCE *honey, sweet* 3-6 No, . . . therefore.] Prose in Ff. Q omits. Verse in Pope, whom eds. follow. For this speech Q has simply, *No fur, no fur. fur* is the comparative of *far*, still used in dialect. See Wright: DD, sub *far*. 3, 6 *yearn*] F<sup>1</sup>, <sup>2</sup> *erne* F<sup>2</sup>, <sup>4</sup> *yern* Cam, Wordsworth, Delius, Craig, Chambers, French *yearn* Kittredge, NCE *ern* Evans, CNS *earn* There are two related *yearns*: (a) to desire, long for (O.E. *giernan, geornan*); and (b) to grieve, also spelt *earn* or *ern* (O.E. *eorn*). Here the second is intended. 10, 11, 16, 18, 20 A or a] Cam, Craig, Evans, Chambers, French, CNS A' or a' Wordsworth, Delius, Kittredge, NCE 'A or 'a 10 a *finer*] From F<sup>1</sup>, <sup>2</sup>. F<sup>2</sup>, <sup>4</sup> *finer* Capell, Wordsworth, Kellner a *fine* christom] F<sup>1-3</sup> *Christome* F<sup>4</sup> *Christom* Q *crysombd* 11, 12 ev'n . . . ev'n] F<sup>1</sup>, <sup>2</sup> *eu'n* . . . *eu'n* F<sup>2</sup>, <sup>4</sup> omit first *ev'n* Cam, Wordsworth, Delius, Craig, Chambers, French, Evans, NCE *even* . . . *even* Kittredge *ev'n* . . . *ev'n* CNS *e'en* . . . *e'en* 12 turning o' th' tide:] There was a general superstition that births occurred at full tide and deaths at the ebb. See Fraser's *Golden Bough*, one-vol. edn., 35, and *Magic Art*, i 168; and in *David Copperfield* ch. xxx, Peggotty says of the dying Barkis, "He's a going out with the tide." 13 play with] From Ff. Q *talk of* 14 *finger's end*,] Ff *fingers end*, Q *fingers ends* Capell, Knight, etc., Cam, Globe, Wordsworth, Delius, Craig, Evans, Chambers, French, Herford, Kittredge, NCE *fingers' ends*, CNS *finger's end*,

his nose was as sharp as a pen and a babbled of green fields. 15  
 'How now, Sir John!' quoth I. 'What, man! be o' good cheer.'  
 So a cried out 'God, God, God!' three or four times. Now I, to  
 comfort him, bid him a should not think of God: I hoped there  
 was no need to trouble himself with any such thoughts yet. So  
 a bad me lay more clothes on his feet. I put my hand into the 20

15 and a babbled of green fields.] Ff and a Table of greene fields. The passage here in Q is:

*His nose was as sharpe as a pen:  
 For when I saw him fumble with the sheetes,  
 And talk of floures, and smile vpon his fingers ends  
 I knew there was no way but one.*

The emendation of F, which has won almost universal acceptance, is Theobald's "a babled of green fields." Delius adhered to F, thinking emendation the more hazardous in that Shakespeare put so many curious and misapprehended speeches into the mouth of the Hostess. Pope regarded the passage as the interpolation into the text of a stage-direction for a table to be brought in for drinking prior to departure, and states that Greenfield was the name of the property man at that time. Pope omitted the phrase. In NED Henry Bradley quoted and commented (sub *Field*, 14): "and [? read on] a Table of greene fields." Green table-cloths with pens upon them must have been common: such are mentioned in *Liber Niger* of 1470 as "the grene feald of the countyng house"; in *Sir Thomas More* of 1593?, a table "couered with a greene Carpet"; and in Minshew, 1625, the Greene-cloth of the Court of Greene-cloth. Further, *on* could appear as *and*, as in 2 *Henry IV* i iii 28, where Q's *and* is corrected by F's *on*; and addition of final *s* is not a very uncommon occurrence. There seems, however, to be no recorded warrant for such a use of *table* as in the phrase *a table of green field*. Bradley's suggestion would mean that Falstaff's sharp nose showed like a white quill pen on the green coverlet. Shakespeare had, in fact, noticed such a contrast in *Lucrece*, 393-395:

*Without the bed her other faire hand was,  
 On the greene couerlet whose perfect white  
 Showed like an April dazie on the grass.*

It is a curious coincidence that Sir D. Brewster used a pen on a green cloth for illustration in his *Optics* in 1831 (p. 296). In support of Theobald it may be said that *babbled* (or rather *babled*) might be written *babld* (Greg: PE, 4); and final *d* and *e* were often confused. It has been remarked that Theobald's emendation involves confusion of *b* and *t*: actually the confusion would be between *b* and *T*, which is not so simple, as, indeed, Malone noticed. Greg and Dover Wilson think that *talk of floures* in Q instead of F's *play with Flowers*, may mean that the reporter of Q retained the original notion of talking or babbling in this passage; but Q's *talk* rather supports Anon's *talked* for *Table* given in Theobald. *talked*, approved by Spedding, is possible, though prosaic, supposing a MS. reading *talkd* was misread as *talbe* and corrected by the compositor to *Table* (*b* for *k* occurs twice in *Lear*). Cole (p. 8 f.) advocates retention of the F text, which he explains as meaning that Falstaff's nose was as sharp as a pen and as a table (memorial tablet, pointed in Gothic fashion) in green fields (a cemetery). Evans prints *babled* and treats *babbled* as synonymous. 16 o'] Ff a 20 bad] Cam and others *bade*



bed and felt them, and they were as cold as any stone; then I felt to his knees, and so upward and upward, and all was as cold as any stone.

NYM They say he cried out of sack.

HOSTESS Ay, that a did.

25

BARDOLPH And of women.

HOSTESS Nay, that a did not.

BOY Yes, that a did; and said they were devils incarnate.

HOSTESS A could never abide carnation: 'twas a colour he never liked.

30

BOY A said once the devil would have him about women.

HOSTESS A did in some sort, indeed, handle women; but then he was rheumatic, and talked of the whore of Babylon.

BOY Do you not remember, a saw a flea stick upon Bardolph's nose, and a said it was a black soul burning in hell?

35

BARDOLPH Well, the fuel is gone that maintained that fire: that's all the riches I got in his service.

NYM Shall we shog? The King will be gone from Southampton.

PISTOL

Come, let's away. My love, give me thy lips.

40

Look to my chattels and my movables.

Let senses rule; the word is 'Pitch and Pay.'

Trust none;

For oaths are straws, men's faiths are wafer-cakes,

And Holdfast is the only dog, my duck.

45

Therefore, Caveto be thy counsellor.

Go, clear thy crystals. Yoke-fellows in arms,

Let us to France, like horse-leeches, my boys,

To suck, to suck, the very blood to suck!

22 knees, and] Capell inserted between *knees*, and *and* a phrase from Q, *and they were as cold as any stone*. He is followed by Cam, Globe, Chambers, Herford, NCE. Wordsworth, Delius, Craig, Evans, French, Kittredge, CNS omit. *upward and upward*,] From Q F<sup>3</sup>. 4. F<sup>1</sup> *vp-peer'd*, and *upward*, F<sup>2</sup> *upwar'd and upward* Wordsworth omits. Cam and others admit, following Q F<sup>3</sup>. CNS *up'ard and up'ard*, 25, 27, 28 a] Ff *a* Editors *a'* or *'a* as before. 26 BARDOLPH] From Ff. Q Boy. Editors follow F. 29, 31, 32 A] Ff *A* Cam, Craig, Evans, Chambers, French, CNS *A'* Wordsworth, Delius, Kittredge, NCE *'A* 32 handle] Q *cry out on* Wordsworth *talk of* 33 and . . . Babylon.] Omitted by Wordsworth. 34, 35 a] Ff *a* Editors *a'* or *'a* as before. 35 hell?] Ff *Hell*. Q *hell fire*? Q<sup>2</sup> *hell*? Capell, Cam, Wordsworth, Craig, Evans, French, NCE *hell-fire*? Kittredge *hellfire*? Chambers, CNS *hell*? Greg: PE, 17, considers adoption of Q's reading unjustified. 38 shog?] Q *shog off*? 40-49 Come, . . . suck!] Prose in Ff. Capell's arrangement, which eds. follow. Q reduces this speech to seven mutilated lines. 42 word] From Q Q<sup>2</sup>. Ff Q<sup>2</sup> *world* Editors follow Q. 45 Holdfast] Ff *hold-fast* Q *holdfast*

BOY           And that's but unwholesome food, they say.           50  
PISTOL       Touch her soft mouth, and march.  
BARDOLPH   Farewell, hostess.

*Kissing her.*

NYM           I cannot kiss, that is the humour of it; but, adieu.  
PISTOL  
      Let housewifery appear. Keep close, I thee command.  
HOSTESS      Farewell! adieu!                               *Exeunt.*   55

SCENE IV. FRANCE. THE KING'S PALACE.

*Flourish. Enter the French King, the Dauphin, the Dukes of Berri and Bretagne, the Constable, and others.*

FRENCH KING

Thus comes the English with full power upon us;  
And more than carefully it us concerns  
To answer royally in our defences.  
Therefore the Dukes of Berri and of Bretagne,  
Of Brabant and of Orleans, shall make forth,                               5  
And you, Prince Dauphin, with all swift dispatch,  
To line and new repair our towns of war  
With men of courage and with means defendant;  
For England his approaches makes as fierce  
As waters to the sucking of a gulf.                                       10  
It fits us then to be as provident  
As fear may teach us out of late examples  
Left by the fatal and neglected English  
Upon our fields.

DAUPHIN       My most redoubted father,  
It is most meet we arm us 'gainst the foe;                               15  
For peace itself should not so dull a kingdom,  
Though war nor no known quarrel were in question,  
But that defences, musters, preparations,

---

52 *Kissing her.*] Added by Capell. 53 cannot . . . of it;] From Ff Q. (Q and theres for that is) Wordsworth *can't* . . . o't; SCENE IV.] Added by Pope. FRANCE. . . . PALACE.] Added by Cam after Pope and Theobald. *Flourish.* . . . others.] Ff Enter the French King, the Dolphin, the Dukes of Berry and Britaine. (Flourish in F<sup>1</sup> only.) Q Enter King of France, Bourbon, Dolphin, and others. The speech-prefixes in F<sup>1</sup> are: King; Dolphin, Dolph.; Const.; Mess.; Exe. In Q: King, Kin.; Dolphin, Dol.; Con.; Exe. 1 comes] From Ff. Not in Q. Cam, Evans, Chambers, French, Kittredge, NCE, CNS comes Wordsworth, Delius, Craig *come* 14, 15 My . . . foe;] Q has *My gracious Lord, tis meet we all goe foorth, And arme vs against the foe:* and then omits all until l. 22 *To view* etc. (Q *And view* etc.). Q has changes in the rest of the speech.

Should be maintained, assembled and collected,  
 As were a war in expectation. 20  
 Therefore, I say 'tis meet we all go forth  
 To view the sick and feeble parts of France:  
 And let us do it with no show of fear,  
 No, with no more than if we heard that England  
 Were busied with a Whitsun morris-dance; 25  
 For, my good liege, she is so idly kinged,  
 Her sceptre so fantastically borne  
 By a vain, giddy, shallow, humorous youth,  
 That fear attends her not.

CONSTABLE O peace, Prince Dauphin!  
 You are too much mistaken in this king. 30  
 Question your Grace the late ambassadors.  
 With what great state he heard their embassy,  
 How well supplied with noble counsellors,  
 How modest in exception, and withal  
 How terrible in constant resolution, 35  
 And you shall find his vanities forespent  
 Were but the outside of the Roman Brutus,  
 Covering discretion with a coat of folly;  
 As gardeners do with ordure hide those roots  
 That shall first spring and be most delicate. 40

DAUPHIN  
 Well, 'tis not so, my Lord High Constable:  
 But though we think it so, it is no matter.  
 In cases of defence 'tis best to weigh  
 The enemy more mighty than he seems.  
 So the proportions of defence are filled; 45  
 Which, of a weak and niggardly projection,  
 Doth, like a miser, spoil his coat with scanting  
 A little cloth.

FRENCH KING Think we King Harry strong;  
 And, Princes, look you strongly arm to meet him.  
 The kindred of him hath been fleshed upon us, 50  
 And he is bred out of that bloody strain  
 That haunted us in our familiar paths.  
 Witness our too much memorable shame --  
 When Cressy battle fatally was struck,  
 And all our princes captived by the hand 55  
 Of that black name, Edward, Black Prince of Wales;  
 Whiles that his mountain sire, on mountain standing,

---

57 his mountain] Ff *his Mountaine* Theobald, Craig *his mounting* Collier *his mighty* Wordsworth, harking back to I ii 108, *his most mighty* Malone, Cam, Delius, Evans, Chambers, French, Kittredge, NCE, CNS follow F.

Up in the air, crowned with the golden sun,  
 Saw his heroical seed, and smiled to see him<sup>64</sup>  
 Mangle the work of nature and deface  
 The patterns that by God and by French fathers  
 Had twenty years been made. This is a stem  
 Of that victorious stock; and let us fear  
 The native mightiness and fate of him. 60

*Enter a Messenger.*

MESSENGER

Ambassadors from Harry King of England  
 Do crave admittance to your Majesty. 65

FRENCH KING

We'll give them present audience. Go, and bring them.

*Exeunt Messenger and certain Lords.*

You see this chase is hotly followed, friends.

DAUPHIN

Turn head, and stop pursuit, for coward dogs  
 Most spend their mouths when what they seem to threaten 70  
 Runs far before them. Good my sovereign,  
 Take up the English short, and let them know  
 Of what a monarchy you are the head.  
 Self-love, my liege, is not so vile a sin  
 As self-neglecting.

*Enter Lords, with Exeter and train.*

FRENCH KING      From our brother of England? 75

EXETER

From him, and thus he greets your Majesty.  
 He wills you, in the name of God Almighty,  
 That you divest yourself, and lay apart  
 The borrowed glories that by gift of heaven,  
 By law of nature and of nations, 'longs 80  
 To him and to his heirs,—namely, the crown  
 And all wide-stretchéd honours that pertain

64 fate] Conjectures are: Hanmer *force* Gould *pith* Kellner *state* (i.e., greatness). (*fate*=future destiny.) 67 We'll . . . them.] Pope's arrangement. Two lines in Ff, ending *audience*. . . *them*. 69-75 Turn . . . -neglecting.] Q omits *Turn . . . them*,; for *Good my sovereign* has *My gracious father*; for *the English* has *this English* and for *sin* has *thing*, 75 *Enter . . . train*.] Ff Q *Enter Exeter*. of] Ff Q<sup>2</sup> of Omitted in Q, Pope, Cam, Wordsworth, Delius, Craig, Kittredge. Admitted in Evans, Chambers, French, NCE, CNS. 80 'longs] Ff Q *longs* Pope, Cam, Wordsworth, Delius, Craig, French 'long Evans, Kittredge, NCE, CNS 'longs Chambers *longs*

By custom and the ordinance of times  
 Unto the crown of France. That you may know  
 'Tis no sinister nor no awkward claim, 85  
 Picked from the wormholes of long-vanished days,  
 Nor from the dust of old oblivion raked,  
 He sends you this most memorable line,  
 In every branch truly demonstrative;  
 Willing you overlook this pedigree: 90  
 And when you find him evenly derived  
 From his most famed of famous ancestors,  
 Edward the third, he bids you then resign  
 Your crown and kingdom, indirectly held  
 From him the native and true challenger. 95

FRENCH KING

Or else what follows?

EXETER

Bloody constraint; for if you hide the crown  
 Even in your hearts, there will he rake for it.  
 Therefore in fierce tempest is he coming,  
 In thunder and in earthquake, like a Jove, 100  
 That, if requiring fail, he will compel;  
 And bids you, in the bowels of the Lord,  
 Deliver up the crown, and to take mercy  
 On the poor souls for whom this hungry war  
 Opens his vasty jaws; and on your head 105  
 Turning the widows' tears, the orphans' cries,  
 The dead men's blood, the pining maidens' groans,  
 For husbands, fathers and betrothed lovers,  
 That shall be swallowed in this controversy.  
 This is his claim, his threat'ning, and my message; 110  
 Unless the Dauphin be in presence here,  
 To whom expressly I bring greeting too.

FRENCH KING

For us, we will consider of this further.  
 To-morrow shall you bear our full intent  
 Back to our brother of England.

DAUPHIN

For the Dauphin, 115

88 this . . . line,] From Ff. Q *these* . . . *lynes*, Editors follow F. 90 this] Ff Q *this* Rowe, Wordsworth *his* 92 of] Q *and* 99 *fierce*] From Ff Q. Dyce, Wordsworth, Kittredge *fiery* Cam, Delius, Craig, Evans, Chambers, French, NCE, CNS *fierce* To gain a syllable Rowe read *And therefore* and some older editors followed him; but *fierce* is disyllabic, as *fear* often is. 106 Turning] From Ff. Q *turnes he* Capell, Wordsworth, Kittredge *Turns he* Others follow F. 107 blood,] Q *bones*, pining] From Q. Ff *privy* Editors follow Q, except Chambers *privy* 115 of] Ff *of* Omitted in Q, Pope, Cam, Wordsworth, Delius,

I stand here for him. What to him from England?

EXETER

Scorn and defiance, slight regard, contempt,  
And anything that may not misbecome  
The mighty sender, doth he prize you at.  
Thus says my King: and if your father's Highness 120  
Do not, in grant of all demands at large,  
Sweeten the bitter mock you sent his Majesty,  
He'll call you to so hot an answer of it  
That caves and womby vaultages of France  
Shall chide your trespass, and return your mock 125  
In second accent of his ordinance.

DAUPHIN

Say, if my father render fair return,  
It is against my will, for I desire  
Nothing but odds with England. To that end,  
As matching to his youth and vanity, 130  
I did present him with the Paris balls.

EXETER

He'll make your Paris Louvre shake for it,  
Were it the mistress-court of mighty Europe:  
And, be assured, you'll find a difference,  
As we his subjects have in wonder found, 135  
Between the promise of his greener days  
And these he masters now. Now he weighs time  
Even to the utmost grain. That you shall read  
In your own losses, if he stay in France.

FRENCH KING

To-morrow shall you know our mind at full. *Flourish.* 140

EXETER

Dispatch us with all speed, lest that our King  
Come here himself to question our delay;  
For he is footed in this land already.

---

Craig, Kittredge. Chambers, Evans, French, NCE, CNS of (In Q the corresponding King's speech, abbreviated, follows the Q version of Exeter's speech, ll. 132-139, and ends the scene.) 123 hot] Q *loud* 126 ordinance.] From Ff. Malone, Cam, Wordsworth, French *ordnance*. Delius, Craig, Chambers, Evans, Kittredge, NCE, CNS *ordinance*. 127 return,] Q *reply*, 129, 130 Nothing . . . vanity.] Rowe's arrangement. In Ff lines end in *England*. . . *Vanitie*, 129 To that end,] Q *And for that cause* 131 the] Q *those* 132 Louvre] From Pope. F<sup>1</sup> *Louer* F<sup>2</sup> *Loover* F<sup>3</sup> *Lover* F<sup>4</sup> *Louver* 134 difference,] Ff *diff'rence* 137 masters] Q *musters* 138 That . . . read] Q *Which . . . finde* 140 *Flourish*.] From F<sup>1</sup>. Dyce shifted it to l. 146 and Cam, Wordsworth, Craig, Evans, Kittredge follow him. Malone, Delius omit. NCE, CNS follow F. Chambers has *Flourish* in l. 146 and also before Enter Chorus. The first *Flourish* is meant to sound on the French King's rising.

## FRENCH KING

You shall be soon dispatched with fair conditions.  
 A night is but small breath and little pause  
 To answer matters of this consequence.

145

*Exeunt.*

## ACT III

*Flourish. Enter Chorus.*

## CHORUS

Thus with imagined wing our swift scene flies  
 In motion of no less celerity  
 Than that of thought. Suppose that you have seen  
 The well-appointed King at Hampton pier  
 Embark his royalty; and his brave fleet 5  
 With silken streamers the young Phœbus fanning.  
 Play with your fancies, and in them behold  
 Upon the hempen tackle ship-boys climbing;  
 Hear the shrill whistle which doth order give  
 To sounds confused; behold the threaden sails, 10  
 Borne with th' invisible and creeping wind,  
 Draw the huge bottoms through the furrowed sea,  
 Breasting the lofty surge. O, do but think  
 You stand upon the rivage and behold  
 A city on th' inconstant billows dancing; 15  
 For so appears this fleet majestic,  
 Holding due course to Harfleur. Follow, follow!  
 Grapple your minds to sternage of this navy,  
 And leave your England, as dead midnight still,  
 Guarded with grandsires, babies and old women, 20  
 Either past or not arrived to pith and puissance;  
 For who is he whose chin is but enriched  
 With one appearing hair that will not follow  
 These culled and choice-drawn cavaliers to France?  
 Work, work your thoughts, and therein see a siege: 25  
 Behold the ordinance on their carriages,

ACT III] Ff Actus Secundus. Omitted in Q. Cam, NCE, CNS add here PROLOGUE. *Flourish.*] Omitted in Q F<sup>2-4</sup>, Cam, Wordsworth, Delius, Craig, Evans, Kittredge. 1 CHORUS] Ff omit. Q omits the whole Chorus. 2-3 In ... thought.] Arranged by Rowe. One line in Ff. Editors follow Rowe. 4 Hampton] Ff Douer Theobald's correction, generally adopted. 6 fanning.] F<sup>1, 2</sup> *fayning*; F<sup>3, 4</sup> *faining*; 17 Harfleur.] From Rowe. Ff Harflew. (same spelling throughout in F). 26 ordinance] F<sup>1-3</sup> *Ordinance* F<sup>4</sup> *Ordinance* Malone, Cam, Wordsworth, Delius, French, NCE *ordnance* Craig *ordenance* Evans, Chambers, Kittredge, CNS *ordnance*

With fatal mouths gaping on girded Harfleur.  
 Suppose th' ambassador from the French comes back;  
 Tells Harry that the King doth offer him  
 Katharine his daughter, and with her, to dowry, 30  
 Some petty and unprofitable dukedoms.  
 The offer likes not: and the nimble gunner  
 With linstock now the devilish cannon touches,

*Alarum, and chambers go off.*

And down goes all before them. Still be kind,  
 And eke out our performance with your mind. *Exit.* 35

SCENE I. FRANCE. BEFORE HARFLEUR.

*Alarum. Enter King Henry, Exeter, Bedford, Gloucester, and Soldiers, with scaling-ladders.*

KING HENRY

Once more unto the breach, dear friends, once more;  
 Or close the wall up with our English dead.  
 In peace there's nothing so becomes a man  
 As modest stillness and humility:  
 But when the blast of war blows in our ears, 5  
 Then imitate the action of the tiger;  
 Stiffen the sinews, summon up the blood,  
 Disguise fair nature with hard-favoured rage;  
 Then lend the eye a terrible aspect;  
 Let it pry through the portage of the head 10  
 Like the brass cannon; let the brow o'erwhelm it  
 As fearfully as doth a galléd rock  
 O'erhang and jutty his confounded base,  
 Swilled with the wild and wasteful ocean.  
 Now set the teeth and stretch the nostril wide, 15  
 Hold hard the breath and bend up every spirit  
 To his full height. On, on, you noble English,

33 *Alarum, . . . off.*] From Ff. Omitted in Q. 35 eke] F<sup>1</sup> *eech* F<sup>2-4</sup> *ech*  
 CNS *eche* Others *eke* SCENE I.] Added by Hanmer. The Scene is omitted  
 in Q. FRANCE. . . . -*ladders.*] Ff Enter the King, Exeter, Bedford, and  
 Gloucester. Alarum: Scaling Ladders at Harflew. Sp.-prefix in F<sup>1</sup> in this  
 Sc. is King. 7 summon] Ff *commune* Rowe's emendation, generally followed.  
 17 noble English,] F<sup>1</sup> *Noblis English* F<sup>2-4</sup> *Noblest English* Malone, Kitt-  
 redge *noble English*, Cam, Delius, Craig, Evans, Chambers, French, NCE,  
 CNS *noblest English*, Wordsworth *English nobles*, This is the compositor's  
 trick of anticipating in setting-up; but it does not follow that the mutilated  
 word was *noblest*. The usual form "noble English" as in 1 ii 111 is likelier.



Whose blood is fet from fathers of war-proof!—  
 Fathers that, like so many Alexanders,  
 Have in these parts from morn till even fought, 20  
 And sheathed their swords for lack of argument.  
 Dishonour not your mothers: now attest  
 That those whom you called fathers did beget you.  
 Be copy now to men of grosser blood,  
 And teach them how to war. And you, good yeomen, 25  
 Whose limbs were made in England, show us here  
 The mettle of your pasture. Let us swear  
 That you are worth your breeding, which I doubt not;  
 For there is none of you so mean and base  
 That hath not noble lustre in your eyes. 30  
 I see you stand like greyhounds in the slips,  
 Straining upon the start. The game's afoot:  
 Follow your spirit, and upon this charge  
 Cry 'God for Harry, England, and Saint George!'

*Exeunt. Alarum, and chambers go off.*

SCENE II. BEFORE HARFLEUR.

*Enter Nym, Bardolph, Pistol, and Boy.*

BARDOLPH On, on, on, on, on! to the breach, to the breach!

NYM 'Pray thee, Corporal, stay. The knocks are too hot,  
 and, for mine own part, I have not a case of lives. The humour  
 of it is too hot, that is the very plainsong of it.

PISTOL

The plainsong is most just, for humours do abound: 5

24 men] F<sup>1-2</sup> *me* F<sup>4</sup> *men* 26 limbs] F<sup>1</sup> *Lym* 32 Straining] Ff *Straying*  
 Rowe's emendation, which Editors adopt. 34 *Exeunt. . . . off.*] Ff omit  
*Exeunt.* SCENE II.] Added by Hanmer. Wordsworth omits. BEFORE HAR-  
 FLEUR.] Added by Ed. *Enter . . . Boy.*] From Ff Q (Q omits *and*). In Q the  
 scene has etc. 30 lines. The comedy part of Pistol is shortened to 8 lines and  
 the altercation between the captains is omitted after *directions*. l. 56. Only  
 Gower and Fluellen appear. The speech-prefixes in F<sup>1</sup> are: Bard.; Nim; Pist.;  
 Boy; Flu., Welch; Gower; Scot; Irish. In Q: Nim; Pist; Boy; Flew., Fleu.;  
 Gower. Fluellen's Welsh accent is not consistently indicated in F, and Words-  
 worth, following Hanmer, adds a few touches such as *preaches*, *goot*, 'orl'd,  
*pe'seech*. Craig adds *peard*. Delius has *peard*; and *very* and *surely* for the  
 Scottish *vary* and *suery*. Wordsworth and Craig have *do* for *de*. Some  
 editors read *ancient* for F's *aunchiant* (l. 70). Cam, Kittredge, NCE adhere to  
 F, as we do (NCE has *very*). Some editors adopt Fluellen's characteristic  
 plurals, such as *wars*, where F has *war* 5 The . . . abound:] Prose in Ff.

Knocks go and come; God's vassals drop and die;  
 And sword and shield,  
 In bloody field,  
 Doth win immortal fame.

BOY            Would I were in an alehouse in London! I would give 10  
 all my fame for a pot of ale and safety.

PISTOL        And I:

                 If wishes would prevail with me,  
 My purpose should not fail with me,  
 But thither would I hie. 15

BOY            As duly, but not as truly,  
 As bird doth sing on bough.

*Enter Fluellen.*

FLUELLEN    Up to the breach, you dogs! Avaunt, you cullions!

*Driving them forward.*

PISTOL

Be merciful, great Duke, to men of mould.  
 Abate thy rage, abate thy manly rage, 20  
 Abate thy rage, great Duke!  
 Good bawcock, bate thy rage! Use lenity, sweet chuck!

NYM           These be good humours! Your honour wins bad  
 humours.

*Exeunt all but Boy.*

6-9 hie. . . fame.] Prose in Ff. Omitted in Q. Capell's arrangement. These snatches are thought to be fragments of lost ballads. 10 BOY] Wordsworth Nym. 12-22 And I: . . . chuck!] Prose in Ff. Arranged as in Capell. The dialogue in Q from l. 10 to l. 17 runs:

Boy. *Would I were in London:*

*Ide giue all my honor for a pot of Ale.*

Pist. *And I. If wishes would preuaile,*

*I would not stay, but thither would I hie.*

15 hie.] F<sup>1</sup>. \* *high*. F<sup>3</sup>. \* *hye*. Q *hie*. 16, 17 As . . . bough.] Omitted by Pope. Delius, Craig, Evans, French, CNS print *As duly*, in separate line. 17 *Enter Fluellen*.] From Ff. Q *Enter Flewellen* and beates them in. 18 Up . . . cullions!] From Ff. Q *Godes plud vp to the breaches You rascals, will you not vp to the breaches?* Capell, Wordsworth follow Q (Wordsworth omits *Godes plud*; and like Capell reads *preaches*). Chambers *God's plood! Up* etc. (as in F). *Driving . . . forward*.] Added by Capell. 19-22 Be . . . chuck!] Prose in Ff. For this Q has *Abate thy rage sweete knight, Abate thy rage*. 24 *Exeunt . . . Boy*.] Ff Exit. Q has an exit after the Boy's following speech, greatly reduced: Exit *Nim, Bardolfe, Pistoll* and the Boy. Thus in Q Nim, etc., might overhear the Boy's remarks.

BOY As young as I am, I have observed these three swashers. 25  
 I am boy to them all three: but all they three, though they  
 would serve me, could not be man to me; for indeed three such  
 antics do not amount to a man. For Bardolph, he is white-  
 livered and red-faced; by the means whereof a faces it out, but  
 fights not. For Pistol, he hath a killing tongue and a quiet 30  
 sword; by the means whereof a breaks words, and keeps whole  
 weapons. For Nym, he hath heard that men of few words are  
 the best men; and therefore he scorns to say his prayers lest a  
 should be thought a coward; but his few bad words are matched 35  
 with as few good deeds, for a never broke any man's head but  
 his own, and that was against a post when he was drunk. They  
 will steal anything, and call it Purchase. Bardolph stole a lute-  
 case, bore it twelve leagues, and sold it for three halfpence.  
 Nym and Bardolph are sworn brothers in filching, and in  
 Calais they stole a fire-shovel. I knew by that piece of service 40  
 the men would carry coals. They would have me as familiar  
 with men's pockets as their gloves or their handkerchers; which  
 makes much against my manhood, if I should take from an-  
 other's pocket to put into mine; for it is plain pocketing up of  
 wrongs. I must leave them and seek some better service. Their 45  
 villainy goes against my weak stomach, and therefore I must  
 cast it up. *Exit.*

*Enter Fluellen, Gower following.*

GOWER Captain Fluellen, you must come presently to the  
 mines: the Duke of Gloucester would speak with you.  
 FLUELLEN To the mines! Tell you the Duke, it is not so good to 50  
 come to the mines, for, look you, the mines is not according  
 to the disciplines of the war. The concavities of it is not sufficient;  
 for, look you, th' athversary, you may discuss unto the Duke,  
 look you, is digt himself four yard under the countermines.  
 By Cheshu, I think a will plow up all, if there is not better 55  
 directions.  
 GOWER The Duke of Gloucester, to whom the order of the  
 siege is given, is altogether directed by an Irishman, a very  
 valiant gentleman, i'faith.  
 FLUELLEN It is Captain Macmorris, is it not? 60

29, 31, 33, 35, 55 a] Ff a Cam, Craig, Evans, Chambers, French, CNS a' Wordsworth, Delius, Kittredge, NCE 'a 40 Calais] F<sup>1-3</sup> Callice F<sup>4</sup> Calice 41 the men would] From Ff. Q *they meant to* 47 *Enter . . . following.*] Added by Steevens (Re-enter). Ff Enter Gower. 52 war.] Ff *Warre*; or *War*; Dyce, Wordsworth *Wars*, 54 digt] Wordsworth *diggt* the] Ff *the* Vaughan conj. Wordsworth, Evans, NCE with Chambers *them*, Wright conj. *i th'* 55 By Cheshu,] Wordsworth *faith'*,

GOWER I think it be.

FLUELLEN By Cheshu, he is an ass, as in the world. I will verify as much in his beard. He has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.

65

*Enter Macmorris and Captain Jamy.*

GOWER Here a comes, and the Scots captain, Captain Jamy, with him.

FLUELLEN Captain Jamy is a marvellous falprouse gentleman, that is certain, and of great expedition and knowledge in th' aunchient wars, upon my particular knowledge of his directions. By Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans.

70

JAMY I say gud-day, Captain Fluellen.

FLUELLEN God-den to your worship, good Captain James.

75

GOWER How now, Captain Macmorris! Have you quit the mines? Have the pioners given o'er?

MACMORRIS By Chrish, la! tish ill done. The work ish give over, the trompet sound the retreat. By my hand, I swear, and my father's soul, the work ish ill done: it ish give over. I would have blowed up the town, so Chrish save me, la! in an hour. O, tish ill done, tish ill done! By my hand, tish ill done!

80

FLUELLEN Captain Macmorris, I beseech you now, will you voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication: partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline; that is the point.

85

JAMY It sall be vary gud, gud feith, gud captains bath, and I sall quit you with gud leve, as I may pick occasion: that sall I, marry.

90

62 By Cheshu,] Wordsworth *Pshaw*, 65 *Enter . . . Jamy.*] Ff *Enter Macmorris*, and Captain Iamy. Wordsworth shifts to follow l. 73. 70 *aunchient*] Ff *aunchiant* Cam, Craig, Evans, Chambers, French, NCE *aunchient* Wordsworth *aunchient* Delius, CNS *anchient* Kittredge *aunchiant* 71 By Cheshu,] Wordsworth *on my faith*, 74 *gud-day*,] Ff *gudday*, 75 *God-den*] Ff *Godden* Wordsworth *Goot-den* 78 *Chrish*,] Wordsworth *faith*, 78, 81, 100 *la!*] Ff *Law or law* 81 *Chrish*] Wordsworth *the Lord* 84 *voutsafe*] From F<sup>1-3</sup>. F<sup>4</sup> *vouchafe* Cam, Wordsworth, Craig, Evans, Chambers, French, Kittredge, NCE, CNS *voutsafe* Delius *vouchsafe* 85 *war*,] Collier, Wordsworth *vars*, 91 I . . . leve,] = I will, with kind permission, answer you in argument. 92, 104 *marry*. . . *Marry*,] F<sup>1-3</sup> *mary*. . . *mary*, F<sup>4</sup> *marry*. . . *marry*, Wordsworth, Kittredge *mary*: . . . *Mary*, CNS *marry*. . . *Mary*, Others *marry*. . . *Marry*,

MACMORRIS It is no time to discourse, so Chrish save me. The day is hot, and the weather, and the wars, and the King, and the Dukes. It is no time to discourse. The town is beseeched, and the trumpet call us to the breach; and we talk, and, be Chrish, do nothing. 'Tis shame for us all! So God sa' me, 'tis shame to stand still; it is shame, by my hand. And there is throats to be cut, and works to be done, and there ish nothing done, so Christ sa' me, la!

JAMY By the Mess, ere theise eyes of mine take themselves to slomber, ay'll de gud service, or I'll lig i' th' grund for it, ay, or go to death! And I'll pay 't as valorously as I may, that sall I suerly do, that is the breff and the long. Marry, I wad full fain heard some question 'tween you tway.

FLUELLEN Captain Macmorris, I think, look you, under your correction, there is not many of your nation—

MACMORRIS Of my nation? What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal. What ish my nation? Who talks of my nation?

FLUELLEN Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you, being as good a man as yourself, both in the disciplines of war, and in the derivation of my birth, and in other particularities.

MACMORRIS I do not know you so good a man as myself. So Chrish save me, I will cut off your head.

GOWER Gentlemen both, you will mistake each other.

JAMY Ah! that's a foul fault.

*A parley sounded.*

93, 96, 97, 100, Chrish save me. . . . be Chrish, . . . so Christ . . . me,] Omitted by Wordsworth. 101 By the Mess,] Wordsworth *By my faith*, 102, 103 ay'll . . . I'll . . . I'll] Ff *ayle* . . . *lle* . . . *lle* Cam, Chambers, Kittredge, NCE, CNS *ay'll* (all three). Wordsworth *ai'l* Delius, Craig, Evans, French, *aile* NCE *I'll* 102 de] Pope, Wordsworth, Craig, French *do* 103 't] Pope, Delius, Craig, Evans *it* sall] F<sup>1</sup>. <sup>4</sup> *sal* F<sup>2</sup>. <sup>3</sup> *sall* 105 heard] From Ff (=have heard). Cam, Chambers, CNS *hear* Wordsworth, Delius, Craig, Evans, French, Kittredge, NCE *heard* Dover Wilson supposes an original *heare* misread. 107 nation—] Ff *Nation*. Pope added dash, generally adopted. 108, 109 Of . . . nation?] From Ff. Knight transposed and read *Of my nation? What ish my nation? What ish my nation? Who talks of my nation, ish a villain, and a bastard, and a knave, and a rascal*. Wordsworth followed Knight, omitting *and a bastard*, Others follow Ff (Kittredge *basterd*, as in Ff). Cam agrees with Staunton that the incoherence of the text marks the speaker's impetuosity. 118 Chrish] Wordsworth *the Lord* 120 Ah!] Ff *A*, Hanmer, Delius *Aul* Cam, Wordsworth, Craig, Evans, Chambers, French *A!* Kittredge *Ah*, NCE, CNS *Ah!* *A . . . sounded.*] Ff *A Parley*.

GOWER           The town sounds a parley.  
 FLUELLEN   Captain Macmorris, when there is more better  
               opportunity to be required, look you, I will be so bold as to  
               tell you I know the disciplines of war; and there is an end.  
*Exeunt.*

## SCENE III. BEFORE THE GATES OF HARFLEUR.

*The Governor and some Citizens on the walls; the English forces below.*  
*Enter King Henry and his train.*

KING HENRY

How yet resolves the Governor of the town?  
 This is the latest parle we will admit:  
 Therefore to our best mercy give yourselves;  
 Or, like to men proud of destruction,  
 Defy us to our worst; for, as I am a soldier, 5  
 A name that in my thoughts becomes me best,  
 If I begin the batt'ry once again,  
 I will not leave the half-achievéd Harfleur  
 Till in her ashes she lie buried.  
 The gates of mercy shall be all shut up, 10  
 And the fleshed soldier, rough and hard of heart,  
 In liberty of bloody hand shall range  
 With conscience wide as hell, mowing like grass  
 Your fresh-fair virgins and your flow'ring infants.  
 What is it then to me, if impious war, 15  
 Arrayed in flames like to the prince of fiends,  
 Do, with his smirched complexion, all fell feats  
 Enlinked to waste and desolation?  
 What is't to me, when you yourselves are cause,  
 If your pure maidens fall into the hand 20  
 Of hot and forcing violation?  
 What rein can hold licentious wickedness  
 When down the hill he holds his fierce career?  
 We may as bootless spend our vain command  
 Upon th' enraged soldiers in their spoil 25

---

124 war;] Ff *Warre*: or *War*, Collier, Wordsworth, Delius, Craig *wars*;  
*Exeunt*.] From Rowe. Ff Exit. SCENE III.] Added by Hanmer. BEFORE . . .  
 HARFLEUR.] Added by Ed. *The . . . train*.] Added by Cam after Capell.  
 Ff Enter the King and all his Traine before the Gates. Q Enter the King and  
 his Lords alarum. The speech-prefixes in F<sup>1</sup> and Q are King; Gouer. The  
 text is reduced to 18 lines in Q. 2 parle we will] From Ff. Q *parley wee*  
 9 lie] From Ff. NCE *lies* 11-41 And . . . slaughtermen.] Omitted in Q.  
 22 hold] Wordsworth *curb*

As send precepts to the leviathan  
 To come ashore. Therefore, you men of Harfleur,  
 Take pity of your town and of your people  
 Whiles yet my soldiers are in my command;  
 Whiles yet the cool and temperate wind of grace 30  
 O'erblows the filthy and contagious clouds  
 Of heady murther, spoil and villainy.  
 If not, why, in a moment look to see  
 The blind and bloody soldier with foul hand  
 Defile the locks of your shrill-shrieking daughters; 35  
 Your fathers taken by the silver beards,  
 And their most reverend heads dashed to the walls;  
 Your naked infants spitted upon pikes,  
 Whiles the mad mothers with their howls confused  
 Do break the clouds, as did the wives of Jewry 40  
 At Herod's bloody-hunting slaughtermen.  
 What say you? Will you yield, and this avoid,  
 Or, guilty in defence, be thus destroyed?

## GOVERNOR

Our expectation hath this day an end.  
 The Dauphin, whom of succours we entreated, 45  
 Returns us that his powers are yet not ready  
 To raise so great a siege. Therefore, great King,  
 We yield our town and lives to thy soft mercy.  
 Enter our gates; dispose of us and ours;  
 For we no longer are defensible. 50

## KING HENRY

Open your gates. Come, uncle Exeter,  
 Go you and enter Harfleur; there remain,  
 And fortify it strongly 'gainst the French.  
 Use mercy to them all. For us, dear uncle,  
 The winter coming on, and sickness growing 55  
 Upon our soldiers, we will retire to Calais.

26, 27 As . . . ashore.] Rowe's arrangement. One line in Ff. 32 heady] F<sup>1</sup> headly F<sup>2</sup> headdy F<sup>3</sup>. 'heady Capell conj., Steevens, Malone, Chalmers, etc. deadly Knight headly which he explains as "headstrong, rash," etc. Modern editors heady 35 Defile] Ff *Desire* Rowe's emendation, which editors adopt. 43 destroyed?] Ff Q here add Enter Gouverneur. 45 whom of succours] From Ff. Q *whom of succour* Cam, Evans, Chambers, Kittredge, NCE, CNS follow F. Wordsworth, Delius, Craig, French follow Q. 46, 47, 50 us that . . . yet not . . . great . . . defensible.] From Ff. Q *vs word . . . not yet . . . dread . . . defensue now*. Editors follow Ff, except that Capell, Wordsworth, Kittredge adopt *dread* 51-58 Open . . . address.] Omitted in Q. 54 all. For . . . uncle.] From Pope, whom editors follow. Ff *all for . . . Vnckle*. 56 we will] Pope, etc., Wordsworth, Chambers *we'll* Calais.] Ff *Calis*.

To-night in Harfleur will we be your guest;  
To-morrow for the march are we address.

*Flourish. The King and his train enter the town.*

SCENE IV. THE FRENCH KING'S PALACE IN ROUEN.

*Enter Katharine and Alice.*

KATHARINE Alice, tu as été en Angleterre, et tu parles bien le langage.

ALICE Un peu, madame.

KATHARINE Je te prie, m'enseignez: il faut que j'apprenne à parler. Comment appelez-vous la main en Anglais? 5

ALICE La main? Elle est appelée de hand.

KATHARINE De hand. Et les doigts?

ALICE Les doigts? Ma foi, j'oublie les doigts, mais je me souviendrai. Les doigts? Je pense qu'ils sont appelés de fingres: oui, de fingres. 10

KATHARINE La main, de hand; les doigts, de fingres. Je pense que je suis le bon écolier; j'ai gagné deux mots d'Anglais vitelement. Comment appelez-vous les ongles?

ALICE Les ongles? Nous les appelons de nails.

KATHARINE De nails. Écoute: dites-moi si je parle bien: de hand, 15 de fingres, et de nails.

58 *Flourish. . . . town.*] Ff *Flourish*, and enter the Towne. Omitted in Q. SCENE IV.] Added by Capell. THE . . . ROUEN.] Added by Ed. after Capell. *Enter . . . Alice.*] Ff *Enter Katherine and an old Gentlewoman.* Q *Enter Katherine, Alice.* The speech-prefixes in F<sup>1</sup> are: *Kathe.*, *Kath.*, *Kat.*; *Alice.* In Q: *Kate.*; *Alice.* French is in italics in F. The scene is reduced to 31 lines in Q, and much mutilated. Q starts off:

*Alice venecia, vous aues cates en,  
Vou parte fort bon Angloys englatara,  
Coman sae palla vou la main en francoy.*

The mutilated French of F and Q has been revised by successive editors from Rowe onwards. Modern editors modernise, sometimes retaining some of the archaic forms. The Folios after F<sup>1</sup> straightened out the French considerably. CNS modernises entirely. We give below the principal differences between F and the modern text. 1 *parles bien*] F<sup>1</sup> *bien parlas* F<sup>2</sup>, 4 *parlois bien* F<sup>3</sup> *parlois* Q *parte fort bon* Delius, CNS *bien parles* Others *parles bien* 4 *j'apprenne*] F<sup>1</sup> *ie apprend* 6, 7, 11, 15; 25, 40, 53 *de hand* or *d'hand*] From F<sup>1</sup>. Some editors read *de* throughout. (French in l. 15 *de hands*.) 8, 9 *doigts?*] F<sup>1</sup> *doyts* 9 *souviendrai*] F<sup>1</sup> *soumeray* 11, 12 KATHARINE *La . . . écolier*]; Ascribed to Alice in Ff. 12 *gagné*] F<sup>1</sup> *gaynie* 14 *Nous*] Omitted in Ff. 14, 15, 16, 26, 42, 43, 53 *nails*] F<sup>1</sup> *Nayles* CNS *naillès* 15, 25 *Écoute*] F<sup>1</sup> *escoute* Q *ecoute . . . Ecowte* Most editors *écoutez* or *escoutez* Delius, l. 52,



- ALICE C'est bien dit, madame: il est fort bon Anglais.  
 KATHARINE Dites-moi l'Anglais pour le bras.  
 ALICE De arm, madame.  
 KATHARINE Et le coude. 20  
 ALICE D'elbow.  
 KATHARINE D'elbow. Je m'en fais la répétition de tous les mots  
 que vous m'avez appris dès à présent.  
 ALICE Il est trop difficile, madame, comme je pense.  
 KATHARINE Excusez-moi, Alice, écoute: d'hand, de fingre, de 25  
 nails, d'arma, de bilbow.  
 ALICE D'elbow, madame.  
 KATHARINE O Seigneur Dieu, je m'en oublie! D'elbow. Com-  
 ment appelez-vous le col?  
 ALICE De nick, madame. 30  
 KATHARINE De nick. Et le menton?  
 ALICE De chin.  
 KATHARINE De sin. Le col, de nick; le menton, de sin.  
 ALICE Oui. Sauf votre honneur, en vérité, vous prononcez  
 les mots aussi droit que les natifs d'Angleterre. 35  
 KATHARINE Je ne doute point d'apprendre, par la grace de Dieu,  
 et en peu de temps.  
 ALICE N'avez vous pas déjà oublié ce que je vous ai en-  
 seigné?  
 KATHARINE Non, je reciterai à vous promptement: d'hand, de 40  
 fingre, de mails,—  
 ALICE De nails, madame.  
 KATHARINE De nails, de arm, de ilbow.  
 ALICE Sauf votre honneur, d'elbow.  
 KATHARINE Ainsi dis-je: d'elbow, de nick, et de sin. Comment 45  
 appelez-vous le pied et la robe?  
 ALICE Le foot, madame, et le count.  
 KATHARINE Le foot et le count! O Seigneur Dieu! ils sont mots

escoute: 19, 26, 43, 53 De arm, . . . d'arma, . . . de arm, . . . d'arm,] From F<sup>1</sup>. Some editors read *de* for *d'* throughout and *arm* for *arma* in l. 26. 20 Et le coude.] F<sup>1</sup> E de coudee. 21, 22, 27, 28, 44, 45, 53 D'elbow or d'elbow] From Ff. Cam, Wordsworth, Delius, Craig, French *De elbow* or *de elbow* Evans has *De elbow* or *de elbow*, for ll. 21, 22, 27, 28 and *d'elbow* for 44, 45, 53. Kittredge, NCE, CNS *D'elbow* or *d'elbow* (NCE, l. 44, *de*). 22-26 Je m'en . . . bilbow.] Q has le rehersera, townt cella que lac apoandre, De han, de arma, de neck, du cin, e de bilbo. 23 appris] F<sup>1</sup> apprins 34 prononcez] F<sup>1</sup> pronouncies 38 N'avez . . . déjà] F<sup>1</sup> N'aue vos y desia 40 Non,] F<sup>1</sup> Nome 41 mails,—] F<sup>1</sup> Maylees. CNS *mailès*,— 46 robe?] F<sup>1</sup> roba. 47, 48 Le foot,] From F<sup>1</sup>. Some editors read *De foot*. In the latter part of this Sc. Wordsworth omits *et la robe* in l. 46; *et le count* in ll. 47, 48; O Seigneur . . . Néanmoins, ll. 48-52; and *le count* in l. 54. 47, 48, 52, 54 le count] F<sup>1</sup> le Count Cam and certain editors read *de* for *le* in some cases and *coun* for *count*. 48 ils sont] F<sup>1</sup> il sont

de son mauvais, corruptible, gros, et impudique, et non pour  
les dames d'honneur d'user. Je ne voudrais prononcer ces mots 50  
devant les seigneurs de France pour tout le monde. Foh! le  
foot et le count! Néanmoins, je réciterai une autre fois ma  
leçon ensemble: d'hand, de fingre, de nails, d'arm, d'elbow,  
de nick, de sin, de foot, le count.

ALICE           Excellent, madame! 55

KATHARINE C'est assez pour une fois. Allons-nous à dîner.

*Exeunt.*

SCENE V. THE FRENCH KING'S PALACE IN ROUEN.

*Enter the King of France, the Dauphin, the Duke of Bretagne, the  
Constable of France, and others.*

FRENCH KING

'Tis certain he hath passed the river Somme.

CONSTABLE

And if he be not fought withal, my lord,  
Let us not live in France: let us quit all,  
And give our vineyards to a barbarous people.

DAUPHIN

*O Dieu vivant!* Shall a few sprays of us, 5  
The emptying of our fathers' luxury,

---

F<sup>4</sup>, Cam, etc. *ce sont* mots] F<sup>1</sup> le mots 51 Foh!] F<sup>1</sup> fo F<sup>2-4</sup> il faut 52 Néanmoins,] F<sup>1</sup> neant moys, 56 *Exeunt.*] F<sup>1</sup> Exit. SCENE V.] Added by Capell. THE FRENCH . . . ROUEN.] Added by Ed. *Enter . . . others.*] Ff *Enter the King of France* Lord Constable, the Dolphin, and *Burbon*. Among the "others" entering in F is the Duke of Bretagne (John vi) who in this Sc. has two speeches, ll. 10, 32. He appears but is mute in ii iv. The 'reporter' of Q gives Bourbon entry here instead of Bretagne, and one speech of four lines. See note to 10 below. Dover Wilson (CNS, 153) points out that according to Holinshed, 182, "the dukes of Berrie and Britaine" were of the Council. See also Daniels, *Intr. to Parallel Texts of Henry V*, New Sh. Socy., xiii. Bourbon rightly appears in iv v: he was taken prisoner at Agincourt, iv viii 69; and was buried in Newgate St., London. Theobald first followed Q in introducing Bourbon into this Sc., and Cam, Globe, Wordsworth, Delius, Craig, Evans, Herford, Chambers, French, Kittredge, NCE follow him. CNS follows F in introducing "the Duke of Britaine." The speech-prefixes in F<sup>1</sup> are: King; Const.; Dolph., Dolphin; Brit. In Q: King; Con., Const.; Bur.; Dol. Q reduces this Sc. to 23 lines. 2 lord,] Wordsworth conj, *liege*, 5-9 *O . . . grafters?*] Ascribed to Constable in Q, who says:

*Mordeu ma via: Shall a few spranes of vs,  
The emptying of our fathers luxerie,  
Outgrow their grafters.*

(Note *Mort de ma vie!* in l. 11.) 6 The . . . luxury,] Omitted by Wordsworth.

Our scions, put in wild and savage stock,  
 Spirt up so suddenly into the clouds,  
 And overlook their grafters?

## BRETAGNE

Normans, but bastard Normans, Norman bastards! 10  
*Mort de ma vie!* if they march along  
 Unfought withal, but I will sell my dukedom  
 To buy a slobb'ry and a dirty farm  
 In that nook-shotten isle of Albion.

## CONSTABLE

*Dieu de batailles!* where have they this mettle? 15  
 Is not their climate foggy, raw and dull,  
 On whom, as in despite, the sun looks pale,  
 Killing their fruit with frowns? Can sodden water,  
 A drench for sur-reined jades, their barley-broth,  
 Decoct their cold blood to such valiant heat? 20  
 And shall our quick blood, spirited with wine,  
 Seem frosty? O, for honour of our land,  
 Let us not hang like roping icicles  
 Upon our houses' thatch, whiles a more frosty people  
 Sweat drops of gallant youth in our rich fields!— 25  
 Poor we may call them in their native lords.

## DAUPHIN

By faith and honour,  
 Our madams mock at us, and plainly say  
 Our mettle is bred out, and they will give  
 Their bodies to the lust of English youth, 30

7 scions.] Ff *Syens*, 10 BRETAGNE] Ff Brit. Q Bur. See note above.  
 11 *Mort . . . vie!*] F<sup>1</sup> *Mort du ma vie*, F<sup>2-4</sup> *Mort de ma vie*, Young suggests  
 that *vie* is disyllabic, French final *e* being sounded. CNS *Mort Dieu! ma*  
*vie!* 13 slobb'ry] From Ff. Q *foggy* (Note *foggy* in l. 16, which Q also reads  
 in that line.) Kittredge *slobb'ry* Others *slobberry* 14 nook-shotten] From  
 Ff. Q *short nooke* Onions records as not pre-Shakespearian. Schmidt, after  
 Warburton, glosses as "shooting out into capes and necks of land, abounding  
 in bays." Wright: DD, iv 295, notes as in dialect use in Cheshire, Stafford-  
 shire and Shropshire. (A term of contempt, roughly equivalent to the modern  
 "hole-in-the-corner" affair.) 15 where] Ff *where* Q *Why whence* Pope *why*  
*whence* Dyce, Wordsworth, Kellner, Kittredge *whence* Cam, Delius, Craig,  
 Evans, Chambers, French, NCE, CNS *where* 15 *batailles!*] pronounced  
 as trisyllabic. 17 despite,] Ff *despight*, Q *disdaine*, 19 sur-reined] From  
 Ff. Q *swalne* 23 roping] From Ff. Q *frozen* Editors follow F. 24 Upon]  
 Wordsworth *On* houses' thatch,] From Ff. Q *houses tops*, Pope, Wordsworth  
*house-tops*, 25 gallant youth] From Ff. Q *youthfull blood*. Editors follow  
 F. 26 we may] From F<sup>2-4</sup>. F<sup>1</sup> *we* Kittredge in this line reads "Poor." The  
 meaning is that the rich fields are poor in respect of their owners. 27-31 By . . .  
 warriors.] Wordsworth ends lines in *us*, . . . *out*. and omits *and they*  
 . . . *warriors*.

To new-store France with bastard warriors.

## BRETAGNE

They bid us to the English dancing-schools,  
And teach lavoltas high and swift corantos,  
Saying our grace is only in our heels  
And that we are most lofty runaways.

35

## FRENCH KING

Where is Montjoy the herald? Speed him hence:  
Let him greet England with our sharp defiance.  
Up, Princes! and, with spirit of honour edged  
More sharper than your swords, hie to the field.  
Charles Delabreth, High Constable of France;  
You Dukes of Orleans, Bourbon, and of Berri,  
Alençon, Brabant, Bar, and Burgundy;  
Jaques Chatillon, Rambures, Vaudemont,  
Beaumont, Grandpré, Roussi, and Faulconbridge,  
Foix, Lestrale, Bouciqualt, and Charolois;  
High dukes, great princes, barons, lords and knights,  
For your great seats now quit you of great shames.  
Bar Harry England, that sweeps through our land  
With pennons painted in the blood of Harfleur!  
Rush on his host, as doth the melted snow  
Upon the valleys, whose low vassal seat  
The Alps doth spit and void his rheum upon!  
Go down upon him, you have power enough,  
And in a captive chariot into Rouen

40

45

50

35 lofty] Vaughan conj. *lusty* and Kellner records as a case of *f* misprinted for *s*. Schmidt glosses *lofty* here as "proud, and running away in high lavoltas." There is no doubt an implied pun: *lofty* meaning high-born.  
40 Delabreth.] Actually Charles d'Albret, natural son of Charles, King of Navarre. (Q omits the list of names.) 43 Vaudemont,] F<sup>1</sup> Vandemont,  
44 Grandpré,] Ff Grand Pree, Faulconbridge,] From Ff. Omitted in Q. Spelt Fauconbridge in rv viii 97 (F<sup>1-2</sup>). Boswell Stone, Holinshed, 516, gives the full name as Waleran, Count of Fauquembergue. Holinshed, 193, 196, spells the name Fauconbridge, Fauconberge. Capell amended to Fauconberg, and Cam, Globe, Wordsworth, Delius, Craig, Evans, Chambers, French, Herford, Kittredge, NCE follow. CNS *Faulconbridge*, That Faulconbridge or Fauconbridge was the original spelling in this play is confirmed by Q's independent testimony: see rv viii 91, Fawconbridge.  
45 Foix,] Ff Loys, F is apparently a misprint of *Foys*, given in Holinshed, 196, as *Fois*: French title derived from Foix in Ariège. Capell amended to Foix and editors follow. Lestrale,] From Ff. CNS following Holinshed *Lestrake*, Bouciqualt,] Theobald's emendation of Ff Bouciquall, generally adopted. 46 knights,] Ff *Kings*; Theobald's emendation, which editors follow.  
54 captive chariot,] Ff *Captive Chariot*, Glossed by Delius as a vehicle suitable for prisoners of war. CNS *chariot*, *captive* (following Daniel). 54, 64 Rouen] Ff *Roan* Q (64 only) Rone Cam, Wordsworth, Chambers, NCE, CNS

Bring him our prisoner.

CONSTABLE This becomes the great. 55

Sorry am I his numbers are so few,  
His soldiers sick and famished in their march,  
For I am sure, when he shall see our army,  
He'll drop his heart into the sink of fear  
And for achievement offer us his ransom. 60

FRENCH KING

Therefore, Lord Constable, haste on Montjoy,  
And let him say to England that we send  
To know what willing ransom he will give.  
Prince Dauphin, you shall stay with us in Rouen.

DAUPHIN

Not so, I do beseech your Majesty. 65

FRENCH KING

Be patient, for you shall remain with us.  
Now forth, Lord Constable and Princes all,  
And quickly bring us word of England's fall. *Exeunt.*

#### SCENE VI. THE ENGLISH CAMP IN PICARDY.

*Enter Captains, English and Welsh, Gower and Fluellen.*

GOWER How now, Captain Fluellen? Come you from the bridge?

FLUELLEN I assure you, there is very excellent services committed at the bridge.

GOWER Is the Duke of Exeter safe? 5

FLUELLEN The Duke of Exeter is as magnanimous as Agamemnon, and a man that I love and honour with my soul, and my

*Rouen* Delius, Craig, Evans, French, Kittredge *Roan* 60 for achievement] for here means *instead of* and *achievement* success on Henry's part. Instead of conquest Henry will offer ransom. SCENE VI.] Added by Capell. THE . . . PICARDY.] Added by Malone. *Enter . . . Fluellen.*] From Ff. Q *Enter Gower.* The speech-prefixes in F<sup>1</sup> are: Gower; Flu.; Pist.; King; Mountioy, Mount.; Glouc. In Q: Go., Gour., Gouer.; Flew., Fle.; Pist.; King, Ki.; Hera., Herald., Herald, Herauld; Glos. Indication of Welsh pronunciation in Ff Q is not consistent. F has some Welsh spellings as shown in the text, and Q as given in the footnotes has more. Cam, Evans, Chambers, NCE, CNS in this follow F (NCE *bless* for *pless* l. 81. CNS spells *ancient*). Wordsworth gives many Welsh spellings (in which Hanmer set a precedent), in *pridge*, *Got*, *plessed*, 'old *plind*, *prother*, *goot*, 'ords, *prave*, *plows*, *plue*. Delius gives sufficient hint in *pridge*, *pless*, *prave*, *plue*; and Craig and French also have *plessed* and *plind*. 1 Come you] From Ff Q. NCE *cam'st thou* Others *come you* 3 services] Q *service*

heart, and my duty, and my live, and my living, and my uttermost power. He is not—God be praised and blessed!—any hurt in the world, but keeps the bridge most valiantly, with excellent discipline. There is an aunchient Lieutenant there at the pridge, I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of no estimation in the world; but I did see him do as gallant service.

GOWER What do you call him? 15

FLUELLEN He is called Aunchient Pistol.

GOWER I know him not.

*Enter Pistol.*

FLUELLEN Here is the man.

PISTOL

Captain, I thee beseech to do me favours.

The Duke of Exeter doth love thee well. 20

FLUELLEN Ay, I praise God, and I have merited some love at his hands.

PISTOL

Bardolph, a soldier, firm and sound of heart,

And of buxom valour, hath, by cruel fate,

And giddy Fortune's furious fickle wheel, 25

That goddess blind,

That stands upon the rolling restless stone—

FLUELLEN By your patience, Aunchient Pistol. Fortune is painted blind, with a muffler afore his eyes, to signify to you that Fortune is blind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation: and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls. In good truth, the poet makes a most excellent description of it. Fortune is an excellent moral. 35

8 live,] Ff *liue*, Q *life*, Cam, Wordsworth, Delius, Craig, Evans, Chambers, French *life* Kittredge, NCE, CNS *live*, living,] Q *liuings*, 9 power.] Q *powers*. 10 but keeps] Q *He is maintain* 11 aunchient Lieutenant there] Q *Ensigne There*, Dyce, Wordsworth omit *Lieutenant* 14 as gallant service.] From Ff. Q Capell, Wordsworth *gallant service*. 18 Here is] Q *Do you not know him, here comes* 19, 20 Captain . . . well.] Prose in Ff. Verse in Q (*Q fauour*,) 23-27 Bardolph . . . stone—] Q mangles the passage. Prose in Ff, ending *stone*. Rowe added dash. 24 And] Omitted in Capell, Wordsworth. 28-35.] Q's version in verse form. 29 blind,] Q *Plind* Omitted by Wordsworth. his] Ff *his* Q *her* Cam, Wordsworth, Craig, Chambers, Evans, French, Kittredge *her* Delius, NCE, CNS *his* 32 mutability,] Q *mutabilities*: 33, 34 In good . . . excellent] Q *Surely the Poet is make an excellent* 34, 35 of it. Fortune is] Q *of Fortune. Fortune looke you is*

## PISTOL

Fortune is Bardolph's foe, and frowns on him;  
 For he hath stol'n a pax, and hangéd must a be:  
 A damnéd death!

Let gallows gape for dog; let man go free,  
 And let not hemp his windpipe suffocate. 40  
 But Exeter hath given the doom of death  
 For pax of little price.

Therefore, go speak: the Duke will hear thy voice;  
 And let not Bardolph's vital thread be cut  
 With edge of penny cord and vile reproach. 45  
 Speak, Captain, for his life, and I will thee requite.

FLUELLEN Aunchient Pistol, I do partly understand your meaning.

PISTOL Why then, rejoyce therefore.

FLUELLEN Certainly, Aunchient, it is not a thing to rejoyce at:  
 for if, look you, he were my brother, I would desire the Duke to 50  
 use his good pleasure, and put him to execution; for discipline  
 ought to be used.

## PISTOL

Die and be damned! and figo for thy friendship!

FLUELLEN It is well.

PISTOL The fig of Spain! *Exit.* 55

FLUELLEN Very good.

GOWER Why, this is an arrant counterfeit rascal. I remember  
 him now: a bawd, a cutpurse.

FLUELLEN I'll assure you, a uttered as prave words at the pridge  
 as you shall see in a summer's day. But it is very well: what he 60  
 has spoke to me, that is well, I warrant you, when time is serve.

GOWER Why, 'tis a gull, a fool, a rogue, that now and then  
 goes to the wars, to grace himself at his return into London  
 under the form of a soldier. And such fellows are perfect in the  
 great commanders' names: and they will learn you by rote where 65  
 services were done; at such and such a sconce, at such a breach,  
 at such a convoy; who came off bravely, who was shot, who  
 disgraced, what terms the enemy stood on; and this they con-  
 perfectly in the phrase of war, which they trick up with new-

36-46 Fortune . . . requite.] Prose in Ff. Verse in Q; arranged here as by Capell. Q ends in *him*, . . . *be*: . . . *dogs*, . . . *stop* (for *suffocate*.) . . . *death*, etc.; and is more accurate than usual. For *pax* Theobald read *pix* as in Hall and Holinshed, 184. 51 execution; for discipline] Q *executions*: for *look you*, *Disciplines* 53 figo] Q *figa* damned!] Wordsworth *doom'd* 55 Q here echoes phrases from ii i 40-47. *Exit*.] From Ff. Q *Exit* Pistoll. Wordsworth omits the whole line. 58 bawd.] Wordsworth *rogue*, 59 a uttered] Q *he is viter* Cam, Craig, Evans, Chambers, French, CNS *a uttered* Wordsworth 'a uttered Delius 'a utter'd Kittredge, NCE 'a utt'ed 64 perfect] From Q. Ff *perfit* 69 perfectly] From Q. Ff *perfitly*

tuned oaths: and what a beard of the general's cut and a horrid suit of the camp will do among foaming bottles and ale-washed wits is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously mistook. 70

FLUELLEN I tell you what, Captain Gower: I do perceive he is not the man that he would gladly make show to the world he is. If I find a hole in his coat, I will tell him my mind. (*Drum heard.*) Hark you, the King is coming, and I must speak with him from the pridge. 75

*Drum and Colours. Enter King Henry, Gloucester, and his poor Soldiers.*

God pless your Majesty! 80

KING HENRY

How now, Fluellen! Cam'st thou from the bridge?

FLUELLEN Ay, so please your Majesty. The Duke of Exeter has very gallantly maintained the pridge. The French is gone off, look you; and there is gallant and most prave passages. Marry, th' athversary was have possession of the pridge, but he is enforced to retire, and the Duke of Exeter is master of the pridge. I can tell your Majesty, the Duke is a prave man. 85

KING HENRY What men have you lost, Fluellen?

FLUELLEN The perdition of th' athversary hath been very great, reasonable great. Marry, for my part, I think the Duke hath lost never a man, but one that is like to be executed for robbing a church, one Bardolph, if your Majesty know the man: his face is all bubukles, and welks, and knobs, and flames o' fire; and his lips blows at his nose, and it is like a coal of fire, sometimes plue and sometimes red; but his nose is executed, and his fire's out. 90 95

KING HENRY We would have all such offenders so cut off. And we give express charge, that, in our marches through the country, there be nothing compelled from the villages, nothing

---

71 suit:] Ff *Sute* Q *shout* Grant White mentioned that *suit* was pronounced *shoot*, and Ellis that there was no evidence for it. Q here offers affirmative evidence. Similarly in *Lear* II ii 14 Qq have *three shewted* for F's *three-suited* 77, 78 (*Drum heard.*) Added by Capell. 79 *Drum . . . Soldiers.*] Ff *Drum* and *Colours*. Enter the King and his *poore* Souldiers. Q Enter King, *Clarence*, *Gloster*, and others. *poore* indicates the sorry condition of the troops. 89 perdition] Q *partition*. 90 reasonable] Q *Very reasonably* 93, 94 is . . . fire:] From Ff. Q *is full of welkes and knubs, And pumple*, 94 o'fire:] Ff *a fire*, Cam, etc. *o'fire*, Chambers *a'fire*; CNS *afire*, 97-102 We . . . winner.] Prose in Ff. Rough verse in Q. 98 charge.] Q *commaundment*, 98, 99 in . . . country.] Omitted in Q. 99, 100 nothing . . . for.] Q *nothing taken from the villages but paid for*,



taken but paid for, none of the French upbraided or abused in 100  
disdainful language; for when lenity and cruelty play for a  
kingdom, the gentler gamester is the soonest winner.

*Tucket. Enter Montjoy.*

MONTJOY     You know me by my habit.

KING HENRY

Well then I know thee. What shall I know of thee?

MONTJOY     My master's mind.

150

KING HENRY     Unfold it.

MONTJOY     Thus says my King: Say thou to Harry of England:

Though we seemed dead, we did but sleep. Advantage is a  
better soldier than rashness. Tell him we could have rebuked  
him at Harfleur, but that we thought not good to bruise an 110  
injury till it were full ripe. Now we speak upon our cue, and our  
voice is imperial: England shall repent his folly, see his weak-  
ness, and admire our sufferance. Bid him therefore consider of  
his ransom; which must proportion the losses we have borne,  
the subjects we have lost, the disgrace we have digested; which 115  
in weight to re-answer, his pettiness would bow under. For our  
losses, his exchequer is too poor; for th' effusion of our blood,  
the muster of his kingdom too faint a number; and for our  
disgrace, his own person, kneeling at our feet, but a weak and  
worthless satisfaction. To this add defiance: and tell him, for 120  
conclusion, he hath betrayed his followers, whose condemnation  
is pronounced. So far my King and master; so much my office.

KING HENRY

What is thy name? I know thy quality.

MONTJOY

Montjoy.

KING HENRY

Thou dost thy office fairly. Turn thee back

125

And tell thy King I do not seek him now;

But could be willing to march on to Calais

Without impeachment: for, to say the sooth,

100 upbraided or abused] Q *abused, Or abraided* 101 lenity] F<sup>1</sup> *Leuntie*  
F<sup>2-4</sup> *Levity* lenity and cruelty] Q *cruelty and lenitie* 102 Tucket. . . . Montjoy.]  
Ff Tucket. Enter Mountioy, (F<sup>2</sup> Trucket.) Q Enter French Herauld.  
107-122 Thus . . . office.] Prose in Ff. Eleven lines of rough verse in Q, with  
omissions, transpositions and substitutions of words. 108 sleep.] Q *slumber*.  
111 our cue.] Ff *our Q. Q our kue*, 112 his . . . his] Q *her . . . her*  
113-116 Bid . . . re-answer.] Q *Which to raunsome*, 116, 117 For . . . poor;]  
Omitted in Q. 118 the muster . . . number;] Q *his army is too weake*:  
120-122 and . . . pronounced.] Omitted in Q. 127, 128 could be . . .  
impeachment:] Q *could be well content, without impeach, To march on to*  
Callis: 127 Calais] F<sup>1-3</sup> *Callice*, F<sup>4</sup> *Calice*, Q *Callis*:

Though 'tis no wisdom to confess so much  
 Unto an enemy of craft and vantage, 130  
 My people are with sickness much enfeebled,  
 My numbers lessened, and those few I have  
 Almost no better than so many French;  
 Who when they were in health, I tell thee, herald,  
 I thought upon one pair of English legs 135  
 Did march three Frenchmen. Yet, forgive me, God,  
 That I do brag thus! This your air of France  
 Hath blown that vice in me: I must repent.  
 Go, therefore, tell thy master here I am;  
 My ransom is this frail and worthless trunk, 140  
 My army but a weak and sickly guard;  
 Yet, God before, tell him we will come on,  
 Though France himself and such another neighbour  
 Stand in our way. There's for thy labour, Montjoy.  
 Go, bid thy master well advise himself: 145  
 If we may pass, we will; if we be hindered,  
 We shall your tawny ground with your red blood  
 Discolour: and so, Montjoy, fare you well.  
 The sum of all our answer is but this:  
 We would not seek a battle as we are; 150  
 Nor, as we are, we say we will not shun it.  
 So tell your master.

MONTJOY

I shall deliver so. Thanks to your Highness. *Exit.*

GLOUCESTER

I hope they will not come upon us now.

KING HENRY

We are in God's hand, brother, not in theirs. 155

March to the bridge. It now draws toward night.

Beyond the river we'll encamp ourselves,  
 And on to-morrow bid them march away. *Exeunt.*

134 health,] *Q heart,* 137 air] *Ff ayre or air Q heire* 144, 145 There's . . . himself:] Omitted in *Q*. See next note. 148 and so, Montjoy . . . well.] *Q So Montioy get you one, there is for your paines:* 153 Highness.] *Q Maiestie. Exit.*] From Rowe. Omitted in *Ff Q*. 155 hand,] *Ff hand, Q hand. NCE hands,*

## SCENE VII. THE FRENCH CAMP, NEAR AGINCOURT.

*Enter the Constable of France, the Lord Rambures, Orleans, Dauphin, with others.*

CONSTABLE Tut! I have the best armour of the world. Would it were day!

ORLEANS You have an excellent armour, but let my horse have his due.

CONSTABLE It is the best horse of Europe.

ORLEANS Will it never be morning?

DAUPHIN My Lord of Orleans, and my Lord High Constable, you talk of horse and armour?

ORLEANS You are as well provided of both as any prince in the world.

DAUPHIN What a long night is this! I will not change my horse with any that treads but on four pasterns. *Ça*, ha! he bounds from the earth, as if his entrails were hairs; *le cheval volant*, the Pegasus, *chez les narines de feu!* When I bestride him, I soar, I am a hawk: he trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes.

ORLEANS He's of the colour of the nutmeg.

DAUPHIN And of the heat of the ginger. It is a beast for Perseus: he is pure air and fire; and the dull elements of earth and water never appear in him, but only in patient stillness while his rider

SCENE VII.] Added by Hanmer. THE . . . AGINCOURT.] Added by Theobald. *Enter . . . others.*] From Ff. Q Enter Burbon, Constable, Orleance, Gebon. Price thinks Gebon may be an actor's name, possibly Samuel Gilburne of Shakespeare's company or one Gibborne. On Gilburne see Chambers: ES, ii 319. Chambers: WS, i 392 considers Gibborne less plausible. The speech-prefixes in F<sup>1</sup> are: Const.; Orleance; Dolph.; Ramb.; Mess. In Q: Const., Con.; Orleance, Or., Orle.; Burbon, Bur., Burb.; Gebon; Mess. Q has 63 lines only. The Dauphin does not appear in this Sc. in Q: what remains of his speeches is given to Bourbon and the jokes against him in F are levelled at Bourbon in Q. Orleans's speech at l. 38 is given to Constable; Rambures's speeches at 78, 83 are given to Orleans; and Orleans's speech at 82 is prefixed Gebon (with Burbon instead of Dauphin); speeches in 78-80, 89-97 are changed and shifted to later positions; and some lines and speeches are omitted altogether. See also note to ll. 116-141 below. 1 of] Wordsworth in 8 armour?] Ff *Armour*? Johnson, Wordsworth *armour*.— Delius, Craig, French *armour*— Others follow F. 12 pasterns.] F<sup>1</sup> *postures*: F<sup>2-4</sup> *pasternes*: *Ça*, ha!] Ff *ch' ha*: Theobald's emendation, which editors follow. 14 *chez*] Ff *ches* Capell, Steevens, Chalmers, Knight, etc., Wordsworth, Delius, Craig, Chambers qui a Theobald, Cam, Globe, Evans, French, Herford, CNS *chez* Nicholson conj., Kittredge, NCE *avec*

mounts him. He is indeed a horse; and all other jades you may call beasts.

CONSTABLE Indeed, my lord, it is a most absolute and excellent horse. 25

DAUPHIN It is the prince of palfreys; his neigh is like the bidding of a monarch, and his countenance enforces homage.

ORLEANS No more, cousin.

DAUPHIN Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey. It is a theme as fluent as the sea: turn the sands into eloquent tongues, and my horse is argument for them all. 'Tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world, familiar to us and unknown, to lay apart their particular functions and wonder at him. I once writ a sonnet in his praise, and began thus: 'Wonder of nature,'— 30 35

ORLEANS I have heard a sonnet begin so to one's mistress.

DAUPHIN Then did they imitate that which I composed to my courser, for my horse is my mistress. 40

ORLEANS Your mistress bears well.

DAUPHIN Me well, which is the prescript praise and perfection of a good and particular mistress.

CONSTABLE Nay, for methought yesterday your mistress shrewdly shook your back. 45

DAUPHIN So perhaps did yours.

CONSTABLE Mine was not bridled.

DAUPHIN O then belike she was old and gentle, and you rode, like a kern of Ireland, your French hose off, and in your strait strossers. 50

CONSTABLE You have good judgement in horsemanship.

DAUPHIN Be warned by me, then: they that ride so, and ride not warily, fall into foul bogs. I had rather have my horse to my mistress.

CONSTABLE I had as lief have my mistress a jade. 55

DAUPHIN I tell thee, Constable, my mistress wears his own hair.

CONSTABLE I could make as true a boast as that, if I had a sow to my mistress.

DAUPHIN '*Le chien est retourné à son propre vomissement, et la truie lavée au boubrier*': thou mak'st use of anything. 60

38-62 ORLEANS I . . . purpose.] Omitted by Wordsworth. 49, 50 strait strossers.] Some earlier editors (Theobald, Johnson, Malone, etc.) read *Trossers* or *troussers* and a few moderns follow; and some read *straight* for *strait* 55 lief] From Capell. F<sup>1</sup>, <sup>2</sup> *lieue* F<sup>2-4</sup> *lieve* Cam, Delius, Craig, Evans, Chambers, French NCE, CNS *lieve* Kittredge *lieve* 56 his] Q, Po'pe and some early editors *her* 59, 60 *et la truie*] Ff *est la leuye* Rowe's amendments, generally adopted. The quotation is from 2 *Peter* ii 22.

- CONSTABLE Yet do I not use my horse for my mistress, or any such proverb so little kin to the purpose.
- RAMBURES My Lord Constable, the armour that I saw in your tent to-night, are those stars or suns upon it?
- CONSTABLE Stars, my lord. 65
- DAUPHIN Some of them will fall to-morrow, I hope.
- CONSTABLE And yet my sky shall not want.
- DAUPHIN That may be, for you bear a many superfluously, and 'twere more honour some were away.
- CONSTABLE Ev'n as your horse bears your praises, who would trot as well were some of your brags dismounted. 70
- DAUPHIN Would I were able to load him with his desert! Will it never be day? I will trot to-morrow a mile, and my way shall be paved with English faces.
- CONSTABLE I will not say so, for fear I should be faced out of my way; but I would it were morning, for I would fain be about the ears of the English. 75
- RAMBURES Who will go to hazard with me for twenty prisoners?
- CONSTABLE You must first go yourself to hazard ere you have them. 80
- DAUPHIN 'Tis midnight: I'll go arm myself. *Exit.*
- ORLEANS The Dauphin longs for morning.
- RAMBURES He longs to eat the English.
- CONSTABLE I think he will eat all he kills.
- ORLEANS By the white hand of my lady, he's a gallant prince. 85
- CONSTABLE Swear by her foot, that she may tread out the oath.
- ORLEANS He is simply the most active gentleman of France.
- CONSTABLE Doing is activity, and he will still be doing.
- ORLEANS He never did harm, that I heard of.
- CONSTABLE Nor will do none to-morrow. He will keep that good name still. 90
- ORLEANS I know him to be valiant.
- CONSTABLE I was told that by one that knows him better than you.
- ORLEANS What's he? 95
- CONSTABLE Marry, he told me so himself, and he said he cared not who knew it.
- ORLEANS He needs not: it is no hidden virtue in him.
- CONSTABLE By my faith, sir, but it is. Never anybody saw it but

78 twenty prisoners?] Q *a hundred English prisoners?* 81-83 DAUPHIN 'Tis . . . English] Q has:

Bur. *Well ile go arme my selfe, hay.*  
 Gebon. *The Duke of Burben longs for morning*  
 Or. *I he longs to eate the English.*

his lackey. 'Tis a hooded valour, and when it appears, it will 100  
bate.

ORLEANS Ill-will never said well.

CONSTABLE I will cap that proverb with 'There is flattery in  
friendship.'

ORLEANS And I will take up that with 'Give the devil his due.' 105

CONSTABLE Well placed! There stands your friend for the devil.

Have at the very eye of that proverb with 'A pox of the devil.'

ORLEANS You are the better at proverbs by how much 'A  
fool's bolt is soon shot.'

CONSTABLE You have shot over. 110

ORLEANS 'Tis not the first time you were overshot.

*Enter a Messenger.*

MESSENGER My Lord High Constable, the English lie within  
fifteen hundred paces of your tents.

CONSTABLE Who hath measured the ground?

MESSENGER The Lord Grandpré. 115

CONSTABLE A valiant and most expert gentleman. Would it were  
day! Alas, poor Harry of England! He longs not for the dawning  
as we do.

ORLEANS What a wretched and peevish fellow is this King of  
England, to mope with his fat-brained followers so far out of 120  
his knowledge!

CONSTABLE If the English had any apprehension, they would run  
away.

ORLEANS That they lack, for if their heads had any intellectual  
armour, they could never wear such heavy headpieces. 125

RAMBURES That island of England breeds very valiant creatures:  
their mastiffs are of unmatchable courage.

ORLEANS Foolish curs, that run winking into the mouth of a  
Russian bear and have their heads crushed like rotten apples!  
You may as well say, that's a valiant flea that dare eat his 130  
breakfast on the lip of a lion.

CONSTABLE Just, just; and the men do sympathize with the  
mastiffs in robustious and rough coming on, leaving their wits  
with their wives; and then, give them great meals of beef and  
iron and steel, they will eat like wolves, and fight like devils. 135

107 pox] Q *logge* Wordsworth *plague* 113 tents.] Q *Tent*. 115 Grandpré.] Ff  
Grandpre. Q Granpeere. 116 and most] Q *a. an* (an example of the use of *a.*  
as abbreviation for *and*). 116-141 Would . . . Englishmen.] For all this Q has:

*Come, come away:*

*The Sun is hie, and we weare out the day.*

These lines in Q are drawn from the end of F's rv ii. See Introduction.

ORLEANS Ay, but these English are shrewdly out of beef.

CONSTABLE Then shall we find to-morrow they have only  
stomachs to eat and none to fight. Now is it time to arm.  
Come, shall we about it?

ORLEANS

It is now two o'clock: but, let me see, by ten

We shall have each a hundred Englishmen.

140

*Exeunt.*

## ACT IV

*Enter Chorus.*

CHORUS

Now entertain conjecture of a time

When creeping murmur and the poring dark

Fills the wide vessel of the universe.

From camp to camp through the foul womb of night

The hum of either army stilly sounds,

5

That the fixed sentinels almost receive

The secret whispers of each other's watch.

Fire answers fire, and through their paly flames

Each battle sees the other's umbered face;

Steed threatens steed, in high and boastful neighs

10

Piercing the night's dull ear; and from the tents

The armourers, accomplishing the knights,

With busy hammers closing rivets up,

Give dreadful note of preparation.

The country cocks do crow, the clocks do toll,

15

And the third hour of drowsy morning name.

Proud of their numbers and secure in soul,

The confident and over-lusty French

Do the low-rated English play at dice;

And chide the cripple tardy-gaited night

20

Who, like a foul and ugly witch, doth limp

So tediously away. The poor condemnéd English,

Like sacrifices, by their watchful fires

Sit patiently and inly ruminate

138 is it] Ff *is it* Chambers *it is* NCE *is the* Others *is it* 140 o'] Ff *a*  
141 *Exeunt.*] From Ff. Q Exit omnes. ACT IV] Ff Actus Tertius. Omitted  
in Q. Cam and others here insert *PROLOGUE*. *Enter Chorus.*] Ff Chorus.  
Q omits the chorus. 1 CHORUS] Ff omit. 16 name.] Ff *nam'd* Tyrwhitt's  
conj. generally adopted. 19 Do . . . dice.] The French gamble with dice  
for shares in English prisoners in view of ransom. See iv v 8. 20 cripple  
tardy-gaited] Ff *creeply-tardy-gated* Theobald's change, generally adop

The morning's danger, and their gesture sad, 25  
 Investing lank-lean cheeks and war-worn coats,  
 Presenteth ~~them~~ unto the gazing moon  
 So many horrid ghosts. O now, who will behold  
 The royal captain of this ruined band  
 Walking from watch to watch, from tent to tent, 30  
 Let him cry 'Praise and glory on his head!'  
 For forth he goes and visits all his host,  
 Bids them good morrow with a modest smile,  
 And calls them brothers, friends and countrymen.  
 Upon his royal face there is no note 35  
 How dread an army hath enrouned him;  
 Nor doth he dedicate one jot of colour  
 Unto the weary and all-watchéd night,  
 But freshly looks and overbears attaint  
 With cheerful semblance and sweet majesty; 40  
 That every wretch, pining and pale before,  
 Beholding him, plucks comfort from his looks.  
 A largess universal, like the sun,  
 His liberal eye doth give to everyone,  
 Thawing cold fear, that mean and gentle all 45  
 Behold, as may unworthiness define,  
 A little touch of Harry in the night.  
 And so our scene must to the battle fly;  
 Where—O for pity!—we shall much disgrace  
 With four or five most vile and ragged foils, 50  
 Right ill-disposed in brawl ridiculous,  
 The name of Agincourt. Yet sit and see,  
 Minding true things by what their mock'ries be. *Exit.*

26 Investing . . . coats,] From Ff. Capell transposed, *And war-worn coats, investing lank-lean cheeks*, Others suggest other changes, but modern editors (except Wordsworth, *in* for *and*) adhere to F. Cam, Globe, Craig, Evans, French, Herford omit F's commas after *sad*, . . . *coats*, Wordsworth, Delius, Chambers, Kittredge, NCE, CNS retain commas. Explanations of this use of *invest* differ. Schmidt, *to be about, to attend*. Onions "apparently *to accompany*." In modern parlance, the English troops are invested with such an air of sadness that, with their lean cheeks and shabby coats, they appear to the gazing moon like horrid ghosts. 27 Presenteth] Ff *Presented* Hanmer's emendation. NCE *Presented* Others *Presenteth* 39 overbears attaint] Cole explains as "overcomes his conviction of impending disaster." Dover Wilson glosses *attaint* as "exhaustion or lack of freshness." 45 fear, that] From Ff. Theobald, etc., Wordsworth, Craig, Kittredge *fear*. Then, (Craig *Then*). Cam, Delius, Evans, Chambers, French, NCE, CNS follow F. .



## SCENE I. THE ENGLISH CAMP AT AGINCOURT.

*Enter King Henry, Bedford, and Gloucester.*

KING HENRY

Gloucester, 'tis true that we are in great danger:  
 The greater therefore should our courage be.  
 Good morrow, brother Bedford. God Almighty!  
 There is some soul of goodness in things evil,  
 Would men observingly distil it out. 5  
 For our bad neighbour makes us early stirrers,  
 Which is both healthful and good husbandry.  
 Besides, they are our outward consciences,  
 And preachers to us all, admonishing  
 That we should dress us fairly for our end. 10  
 Thus may we gather honey from the weed,  
 And make a moral of the devil himself.

*Enter Erpingham.*

Good morrow, old Sir Thomas Erpingham.  
 A good soft pillow for that good white head  
 Were better than a churlish turf of France. 15

ERPINGHAM

Not so, my liege: this lodging likes me better,  
 Since I may say 'Now lie I like a king.'

KING HENRY

'Tis good for men to love their present pains  
 Upon example: so the spirit is eased;  
 And when the mind is quickened, out of doubt, 20  
 The organs, though defunct and dead before,  
 Break up their drowsy grave and newly move  
 With casted slough and fresh legerity.  
 Lend me thy cloak, Sir Thomas. Brothers both,  
 Commend me to the princes in our camp; 25  
 Do my good morrow to them, and anon  
 Desire them all to my pavilion.

GLOUCESTER We shall, my liege.

SCENE I.] Added by Hanmer. THE . . . AGINCOURT.] Added by Theobald.  
*Enter . . . Gloucester.*] Ff Enter the King, Bedford, and Gloucester. Q Enter  
 the King disguised, to him Pistoll. The speech-prefixes in F<sup>1</sup> are: King;  
 Erping., Erp.; Gloster, Glouc.; Pist.; Gower, Gow.; Flu.; Court; Bates;  
 Williams, Will. In Q: Pist.; King, Kin., K.; Gour.; Flew.; I. Soul.; 2, Soul.,  
 2. S., 2. Sol., 2. L.; 3. Soul., 3. S., 3. Lord., 3. Sol.; Glost. 1-34 KING HENRY  
 . . . cheerfully.] Omitted in Q. 3 Good] F<sup>1</sup>, <sup>2</sup> God

---

 ERPINGHAM

Shall I attend your Grace?

KING HENRY

No, my good knight:

Go with my brothers to my lords of England.

30

I and my bosom must debate a while,

And then I would no other company.

ERPINGHAM

The Lord in heaven bless thee, noble Harry!

*Exeunt all but King.*

KING HENRY

God-a-mercy, old heart! thou speak'st cheerfully.

*Enter Pistol.*

PISTOL

*Che vous la?*

35

KING HENRY A friend.

PISTOL

Discuss unto me: art thou officer?

Or art thou base, common, and popular?

KING HENRY I am a gentleman of a company.

PISTOL

Trail'st thou the puissant pike?

40

KING HENRY Even so. What are you?

PISTOL

As good a gentleman as the emperor.

KING HENRY Then you are a better than the King.

PISTOL

The King's a bawcock, and a heart of gold,

A lad of life, an imp of fame;

45

Of parents good, of fist most valiant.

I kiss his dirty shoe, and from heartstring

I love the lovely bully. What is thy name?

KING HENRY Harry le Roy.

---

33 *Exeunt . . . King.*] From Cam. Ff *Exeunt*. 34 God- . . . cheerfully.] Arnold, 84, remarks that this is an example of the brief soliloquy which sometimes is used on an exit. 35 *Che vous la?*] From Ff. Q *Ke ve la?* Rowe, etc., Cam, etc. Qui va là? French *Che vous la?* Though *Qui va là?* was a common enough phrase in camp, we are perhaps not justified in correcting Pistol's French any more than his Latin or Irish. Besides having a perverse memory for cant phrases, and scraps of ballads and plays, he was a polyglot in scraps of corrupt language. 37, 38 Discuss . . . popular?] Prose in Ff. Verse in Q, Pope. Editors follow Pope. officer? . . . base . . . popular?] Q *Gentleman?* . . . common, base, and popeler? 44-48 The King's . . . name?] Prose in Ff. Verse in Q, Pope. Editors follow Pope. 44 bawcock,] From Ff. Q *bago*, 47 heartstring] Ff *heartstring* Q *hart strings* Capell, Wordsworth *heart-strings* Others *heart-string* or *heartstring* 48 What is] From Ff Q. Pope, Wordsworth, Delius, Craig, French *What's* Cam, Evans, Chambers, Kirtledge, NCE, CNS *What is* 49, 50 le Roy] Wordsworth le Roi. . . *Le Roy!*

PISTOL

Le Roy! a Cornish name. Art thou of Cornish crew? 50

KING HENRY No, I am a Welshman.

PISTOL Know'st thou Fluellen?

KING HENRY Yes.

PISTOL

Tell him, I'll knock his leek about his pate  
Upon Saint Davy's day. 55

KING HENRY Do not you wear your dagger in your cap that day,  
lest he knock that about yours.

PISTOL Art thou his friend?

KING HENRY And his kinsman too.

PISTOL The figo for thee, then! 60

KING HENRY I thank you. God be with you!

PISTOL My name is Pistol called. *Exit.*

KING HENRY It sorts well with your fierceness.

*Enter Fluellen and Gower.*

GOWER Captain Fluellen!

FLUELLEN So! in the name of Jesu Christ, speak fewer. It is the 65  
greatest admiration in the universal world, when the true and  
aunchient prerogatives and laws of the wars is not kept. If you  
would take the pains but to examine the wars of Pompey the  
Great, you shall find, I warrant you, that there is no tiddle-  
taddle nor pibble-babble in Pompey's camp. I warrant you, you 70

54, 55 Tell him, . . . day.] Prose in Ff. Verse in Pope, whom editors follow. Omitted in Q. 62 *Exit.*] Ff *Exit.* Q *Exit Pistol.* 63 fierceness.] After this in Ff Manet King, which Q omits. *Enter . . . Gower.*] From Ff. Q *Enter Gower and Flewellen.* 65 So!] Ff 'So, Jesu Christ,] From Ff. Q *Iesu Wordsworth patience,* Hanmer, Delius, Craig, French, *Cheshu Christ,* Cam, Evans, Chambers, Kittredge, NCE, CNS follow F. fewer.] From Ff. Q<sup>1</sup>, <sup>2</sup> *fewer.* Q<sup>3</sup> *lower.* Malone followed Q<sup>3</sup> and many editors have done the same; but Chambers, NCE, CNS read *fewer.* and Kellner favours it. Henry's order (Holinshed, 187) was "that no noise or clamor should be made in the host." There is much to be said for reading *lower.*; but as Greg: PE, 19 remarks, Gower is reproved for his "pibble-babble," not his noise. His remedy is to offer to speak *lower* (l. 79), whereas in fact he can hardly get a word in. The fact seems to be that Q<sup>1</sup> having misprinted *lower* in l. 65, Q<sup>3</sup> was persuaded by Gower's *lower* in 79 to read *lower* in 65. Fluellen's *speak fewer* (= don't talk so much) might seem odd, even for Fluellen, were it not that *in few* was so commonly used for "in few words," and *fewness* meant brevity, as in *M. for M.* i iv 39. *fewer*, moreover, is comic in view of Fluellen's charming loquacity. There seems reason to respect once more the authority of F<sup>1</sup>. 66 world,] Hanmer, Wordsworth 'orld, 69, 70 tiddle-taddle] Ff *tiddle tadle* or *tiddle taddle* Q *tittle tattle*, 70 pibble-babble] F<sup>1</sup>, <sup>2</sup> *pibble bable* F<sup>3</sup>, <sup>4</sup> *pibble babble* Q *bible bable* Theobald, Cam, Wordsworth, Delius, Craig, Evans, Chambers, French, Kittredge, NCE, CNS *pibble pabble* or *pibble-pabble*

shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

GOWER Why, the enemy is loud: you hear him all night.

FLUELLEN If the enemy is an ass and a fool and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass and a fool and a prating coxcomb? In your own conscience, now? 75

GOWER I will speak lower.

FLUELLEN I pray you and beseech you that you will. 80

*Exeunt Gower and Fluellen.*

KING HENRY

Though it appear a little out of fashion,  
There is much care and valour in this Welshman.

*Enter three soldiers, John Bates, Alexander Court, and Michael Williams.*

COURT Brother John Bates, is not that the morning which breaks yonder?

BATES I think it be; but we have no great cause to desire the approach of day. 85

WILLIAMS We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?

KING HENRY A friend.

WILLIAMS Under what captain serve you? 90

KING HENRY Under Sir Thomas Erpingham.

WILLIAMS A good old commander and a most kind gentleman. I pray you, what thinks he of our estate? A

KING HENRY Even as men wracked upon a sand, that look to be washed off the next tide. 95

BATES He hath not told his thought to the King?

KING HENRY No, nor it is not meet he should. For, though I speak it to you, I think the King is but a man, as I am: the violet smells to him as it doth to me; the element shows to

74 hear] Ff *heare* or *hear* Q *heard* Capell, Wordsworth, Craig *heard* Others *hear* 80 *beseech*] Dyce, Wordsworth, Craig, French *peseech* 82 *Enter* . . . *Williams.*] From Ff. Q *Enter three Souldiers.* 83 COURT] In Q the King's talk with the Soldiers is much cut. Court corresponds to Q's First Soldier; Williams to Second Soldier, but combines Bates's speech 171, 172 with his own in 169, 170, with the prefix 3. Lord; and Bates corresponds to Third Soldier. Speeches beginning at ll. 85, 187, 189, 197, 199, 201, and 89-96, 112-123 are omitted and others reduced, particularly ll. 136-168. Bates's speech 108-111 is shifted earlier. Q has some improvised lines. 91 Thomas] Ff *John* See l. 24 where the name is correct. 97-107 No, . . . army.] Reduced to 3 ll. in Q. 99 *doth*]

him as it doth to me; all his senses have but human conditions. 100  
 His ceremonies laid by, in his nakedness he appears but a man;  
 and though his affections are higher mounted than ours, yet,  
 when they stoop, they stoop with the like wing. Therefore,  
 when he sees reason of fears, as we do, his fears, out of doubt,  
 be of the same relish as ours are: yet, in reason, no man should 105  
 possess him with any appearance of fear, lest he, by showing it,  
 should dishearten his army.

BATES       He may show what outward courage he will; but I  
 believe, as cold a night as 'tis, he could wish himself in Thames  
 up to the neck; and so I would he were, and I by him, at all 110  
 adventures, so we were quit here.

KING HENRY By my troth, I will speak my conscience of the  
 King: I think he would not wish himself anywhere but where  
 he is.

BATES       Then I would he were here alone; so should he be 115  
 sure to be ransomed, and a many poor men's lives saved.

KING HENRY I dare say you love him not so ill to wish him here  
 alone, howsoever you speak this to feel other men's minds.  
 Methinks I could not die anywhere so contented as in the  
 King's company, his cause being just and his quarrel honourable. 120

WILLIAMS   That's more than we know.

BATES       Ay, or more than we should seek after; for we know  
 enough if we know we are the King's subjects. If his cause be  
 wrong, our obedience to the King wipes the crime of it out of us.  
 WILLIAMS   But if the cause be not good, the King himself hath 125  
 a heavy reckoning to make when all those legs and arms and  
 heads, chopped off in a battle, shall join together at the latter  
 day and cry all 'We died at such a place;' some swearing, some  
 crying for a surgeon, some upon their wives left poor behind  
 them, some upon the debts they owe, some upon their children 130  
 rawly left. I am afraid there are few die well that die in a  
 battle, for how can they charitably dispose of anything when  
 blood is their argument? Now, if these men do not die well,  
 it will be a black matter for the King that led them to it, who  
 to disobey were against all proportion of subjection. 135

KING HENRY So, if a son that is by his father sent about mer-  
 chandise do sinfully miscarry upon the sea, the imputation of

Ff *doth* NCE *does* 122 BATES] From Ff. Capell and Malone conj., Wordsworth Court 127 a battle,] From Ff. Wordsworth *battle*, 131, 132 a battle,] F<sup>1</sup> a *Battaile*: F<sup>2</sup> *Battaile*: F<sup>3</sup>, <sup>4</sup> *Battel*: Wordsworth *battle*; 134 who] F<sup>1</sup> *who* F<sup>2-4</sup> *whom* Cam, Wordsworth, Delius, Craig, Chambers *whom* Evans, French, Kittredge, NCE, CNS *who* 136-168 So, . . . prepare.] From Ff. Q omits *Besides . . . soldiers.; some, . . . robbery.; so that . . . visited.; and in him . . . prepare*; transposes at the beginning and otherwise paraphrases. 137 do . . .

his wickedness, by your rule, should be imposed upon his father that sent him: or if a servant, under his master's command transporting a sum of money, be assailed by robbers and die in many irreconciled iniquities, you may call the business of the master the author of the servant's damnation. But this is not so. The King is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrement of swords, can try it out with all unspotted soldiers. Some peradventure have on them the guilt of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and outrun native punishment, though they can outstrip men, they have no wings to fly from God. War is His beadle, war is His vengeance; so that here men are punished for before-breach of the King's laws in now the King's quarrel. Where they feared the death they have borne life away; and where they would be safe they perish. Then if they die unprovided, no more is the King guilty of their damnation than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the King's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience: and dying so, death is to him advantage; or not dying, the time was blessedly lost wherein such preparation was gained: and in him that escapes it were not sin to think that, making God so free an offer, He let him outlive that day to see His greatness and to teach others how they should prepare.

WILLIAMS 'Tis certain, every man that dies ill, the ill upon his own head, the King is not to answer it.

BATES I do not desire he should answer for me, and yet I determine to fight lustily for him.

KING HENRY I myself heard the King say he would not be ransomed.

sea,] From Ff. Q *fall into any leaud action* 140, 141 be assailed . . . iniquities,] From Ff. Q *by any meanes miscarry*, 142 damnation.] Q *misfortune*, 149 and contrived] Omitted in Q. 150 seals of perjury;] From Ff. Q *seale of Forgery*, 152, 153 these men . . . punishment,] From Ff. Q *these outstrip the lawe*, 163 mote] Ff *Moth* Q *moath* Delius *moth* Others *mote* 165, 166 blessedly lost . . . gained:] From Ff. Q *well spent* . . . made. 169 WILLIAMS] From Ff. Capell conj., Court or Bates. Malone conj., Wordsworth Court. See note to l. 83. the ill] Theobald, Johnson, Wordsworth *the ill is*

WILLIAMS Ay, he said so, to make us fight cheerfully: but 175  
when our throats are cut, he may be ransomed, and we ne'er  
the wiser.

KING HENRY If I live to see it, I will never trust his word after.

WILLIAMS You pay him then. That's a perilous shot out of an  
elder-gun, that a poor and a private displeasure can do against 180  
a monarch! You may as well go about to turn the sun to ice  
with fanning in his face with a peacock's feather. You'll never  
trust his word after! Come, 'tis a foolish saying.

KING HENRY Your reproof is something too round. I should be  
angry with you, if the time were convenient. 185

WILLIAMS Let it be a quarrel between us if you live.

KING HENRY I embrace it.

WILLIAMS How shall I know thee again?

KING HENRY Give me any gage of thine, and I will wear it in my  
bonnet: then, if ever thou dar'st acknowledge it, I will make it 190  
my quarrel.

WILLIAMS Here's my glove. Give me another of thine.

KING HENRY There.

WILLIAMS This will I also wear in my cap. If ever thou come to  
me and say, after to-morrow, 'This is my glove,' by this hand, 195  
I will take thee a box on the ear.

KING HENRY If ever I live to see it, I will challenge it.

WILLIAMS Thou dar'st as well be hanged.

KING HENRY Well, I will do it, though I take thee in the King's  
company. 200

WILLIAMS Keep thy word. Fare thee well.

BATES Be friends, you English fools, be friends. We have  
French quarrels enow, if you could tell how to reckon.

KING HENRY Indeed, the French may lay twenty French crowns  
to one, they will beat us; for they bear them on their shoulders. 205  
But it is no English treason to cut French crowns, and to-  
morrow the King himself will be a clipper.

*Exeunt Soldiers.*

Upon the King! let us our lives, our souls,  
Our debts, our careful wives,

---

179 You] Ff *You* Q *Mas youle* Wordsworth 'Faith, you'll 204-207 Indeed,  
... clipper.] Omitted by Wordsworth as "scarcely intelligible." 207 *Exeunt*  
*Soldiers.*] F<sup>1</sup> Exit Souldiers. after l. 203. F<sup>2-4</sup> *Exeunt* Souldiers. after l. 203.  
Q Exit the souldiers. after l. 207. Q here adds Enter the King, Gloster,  
Epingam, and Attendants., omitting ll. 208-266. 208-215 Upon ... enjoy!]  
Arranged as by Cam. Ff end lines in *Soules*, ... *Wlues*, ... *King*: ... *all*.  
... *Greatnesse*, ... *sence* ... *wringing*. ... *neglect*, ... *enjoy*? Wordsworth,  
Delius, Craig, Evans, Chambers, French, Herford, Kittredge, NCE, CNS

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Our children and our sins lay on the King!	210
We must bear all. O hard condition,	
Twin-born with greatness, subject to the breath	
Of every fool whose sense no more can feel	
But his own wringing! What infinite heart's-ease	
Must kings neglect that private men enjoy!	215
And what have kings that privates have not too,	
Save ceremony, save general ceremony?	
And what art thou, thou idol ceremony?	
What kind of god art thou that suffer'st more	
Of mortal griefs than do thy worshippers?	220
What are thy rents? What are thy comings in?	
O ceremony, show me but thy worth!	
What is thy soul of adoration?	
Art thou aught else but place, degree and form,	
Creating awe and fear in other men?	225
Wherein thou art less happy being feared	
Than they in fearing.	
What drink'st thou oft, instead of homage sweet,	
But poisoned flattery? O, be sick, great greatness,	
And bid thy ceremony give thee cure!	230
Thinks thou the fiery fever will go out	
With titles blown from adulation?	
Will it give place to flexure and low bending?	
Canst thou, when thou command'st the beggar's knee,	
Command the health of it? No, thou proud dream	235
That play'st so subtly with a king's repose:	
I am a king that find thee, and I know	
'Tis not the balm, the sceptre and the ball,	
The sword, the mace, the crown imperial,	
The intertissued robe of gold and pearl,	240
The farcéd title running 'fore the king,	
The throne he sits on, nor the tide of pomp	
That beats upon the high shore of this world,—	
No, not all these, thrice-gorgeous ceremony,	
Not all these, laid in bed majestical,	245

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follow Cam, (but Wordsworth in l. 209 reads *The reckoning of our debts, our careful wives*). 223 What is . . . adoration?] From Knight. F<sup>1</sup> *What? is thy Soule of Odoration?* F<sup>2-4</sup> *What? is thy Soul of Adoration?* Johnson *What is thy soul, O adoration?* Malone *What is the soul of adoration?* To these Knight objects as introducing a further personification (after Ceremony, already personified). Modern editors follow Knight. Schmidt glosses *soul* as quintessence. 231 Thinks] Ff *Thinks* Rowe, Cam, Wordsworth, Delius, Craig, Evans, French, Kittredge, NCE *Think'st* Chambers *Thinkest* CNS *Thinks* 236 subtly] Ff *subtilly* Kittredge *subtilly* 240 intertissued] Ff *enter-tissued*



Can sleep so soundly as the wretched slave,  
 Who, with a body filled and vacant mind,  
 Gets him to rest, crammed with distressful bread;  
 Never sees horrid night, the child of hell,  
 But, like a lackey, from the rise to set 250  
 Sweats in the eye of Phœbus and all night  
 Sleeps in Elysium; next day after dawn,  
 Doth rise and help Hyperion to his horse,  
 And follows so the ever-running year,  
 With profitable labour, to his grave: 255  
 And, but for ceremony, such a wretch,  
 Winding up days with toil and nights with sleep,  
 Had the forehand and vantage of a king.  
 The slave, a member of the country's peace,  
 Enjoys it, but in gross brain little wots 260  
 What watch the King keeps to maintain the peace  
 Whose hours the peasant best advantages.

*Enter Erpingham.*

ERPINGHAM

My lord, your nobles, jealous of your absence,  
 Seek through your camp to find you.

KING HENRY

Good old knight,

Collect them all together at my tent. 265  
 I'll be before thee.

ERPINGHAM

I shall do 't, my lord.

*Exit.*

KING HENRY

O God of battles! steel my soldiers' hearts;  
 Possess them not with fear! Take from them now  
 The sense of reck'ning, if th' opposéd numbers  
 Pluck their hearts from them. Not to-day, O Lord, 270  
 O, not to-day, think not upon the fault  
 My father made in compassing the crown!  
 I Richard's body have interréd new;

253 Hyperion] F<sup>1</sup> Hiperio 264-266 Good . . . thee.] Arranged as by Pope. Two lines in Ff, ending *together . . . thee.* 269, 270 The sense . . . them. Not] Ff *The sence of reckning of th' opposed numbers: Pluck their hearts from them.* Not (F<sup>4</sup> the) Q *the sence of rekconing, That the apposed multitudes which stand before them, May not appall their courage.* O not Tyrwhitt conj., and Steevens read *if* for F's *of* and most editors have followed. This makes excellent sense but ignores the stop after *numbers.* Theobald read *lest* for *of* which produces a logical statement, but *of* could hardly be so misread. Cam suggested a missing line made up from Q, reading . . . *numbers, Lest that the multitudes which stand before them Pluck etc.* Dover Wilson reads *or for of* explaining F's *of* as "a normalisation of 'a,' itself a misreading of Shakespeare's 'or'."

And on it have bestowed more contrite tears  
 Than from it issued forced drops of blood. 275  
 Five hundred poor I have in yearly pay,  
 Who twice a day their withered hands hold up  
 Toward heaven, to pardon blood; and I have built  
 Two chantries, where the sad and solemn priests  
 Sing still for Richard's soul. More will I do, 280  
 Though all that I can do is nothing worth,  
 Since that my penitence comes after all,  
 Imploring pardon.

*Enter Gloucester.*

GLOUCESTER

My liege!

KING HENRY My brother Gloucester's voice? Ay,

I know thy errand, I will go with thee. 285

The day, my friends and all things stay for me.

*Exeunt.*

SCENE II. THE FRENCH CAMP AT AGINCOURT.

*Enter the Dauphin, Orleans, Rambures, and others.*

ORLEANS

The sun doth gild our armour: up, my lords!

DAUPHIN

*Montez à cheval! My horse! Varlet! laquais! ha!*

ORLEANS O brave spirit!

DAUPHIN *Via! les eaux et la terre.*

278 Toward] Chambers *towards* 278-280 Toward . . . do,] As arranged by Pope. Ff ends lines in *Chuntries*, . . . *still* . . . *doe*: Editors follow Pope. 286 friends] Ff *friend*, Q *friends*, Editors follow Q. SCENE II.] Added by Capell. The whole Scene is omitted in Q. THE FRENCH CAMP AT AGINCOURT.] Added by Ed. after Theobald. *Enter* . . . *others*.] Ff Enter the Dolphin, Orleans, Ramburs, and Beaumont. Beaumont is mute. He is recorded amongst the slain in iv viii 92, and is mentioned in the French King's command to his nobles in iii v 44. Editors usually omit him from the Dramatis Personæ, but Kittredge includes him and gives him entrance in this Scene. The speech-prefixes in F<sup>1</sup> are: Orleans; Dolph.; Const.; Ram.; Messeng.; Grandpree. Here again, as in iii v, the mutilated French of F has been corrected by successive editors. 2 *Montez* . . . *laquais!*] Ff Monte Cheual: *My Horse*, Verlot Lacquay: (F<sup>2-4</sup> Valet). Dyce read *varlet* and most editors follow. Delius, Evans follow older editors in reading *valet* Lacquay:, like Verlot, is italicised in F; but French, NCE *lackey!* Delius *lacquay!* Others *laquais!* or *lacquais!* 4-6 DAUPHIN *Via! . . . Orléans.*] Wordsworth omits on Wright's suggestion that the words are meaningless. *Via!* means *Onward!* *les eaux et la terre*, through flood and country (by horse, of course). To which boast Orleans rejoins, "Is that all?—air and fire (perhaps)." And the Dauphin answers, "Heaven." See Delius, i 796. 4 *Via! les eaux et la terre.*]

ORLEANS *Rien puis? L'air et le feu.*

5

DAUPHIN *Cieul cousin Orléans.*

*Enter Constable.*

Now, my Lord Constable!

CONSTABLE

Hark, how our steeds for present service neigh!

DAUPHIN

Mount them, and make incision in their hides

That their hot blood may spin in English eyes,

10

And dout them with superfluous courage, ha!

RAMBURES

What, will you have them weep our horses' blood?

How shall we then behold their natural tears?

*Enter Messenger.*

MESSENGER

The English are embattled, you French peers.

CONSTABLE

To horse, you gallant princes! Straight to horse!

15

Do but behold yond poor and starv'd band,

And your fair show shall suck away their souls,

Leaving them but the shales and husks of men.

There is not work enough for all our hands,

Scarce blood enough in all their sickly veins

20

To give each naked curtle-axe a stain

That our French gallants shall to-day draw out,

And sheathe for lack of sport. Let us but blow on them,

The vapour of our valour will o'erturn them.

'Tis positive 'gainst all exceptions, lords,

25

That our superfluous lackeys and our peasants,

Who in unnecessary action swarm

Ff *Via les ewes & terre*. Theobald read *eaux* Rowe *la terre*. 5 *Rien . . . feu.*] Ff *Rien puis le air & feu*. Malone read *Rien puis?* and Rowe *le feu*. 6 *Cieul*] F<sup>1</sup>. <sup>2</sup> *Cein*, F<sup>2</sup>. <sup>4</sup> *Cien*, Theobald *Cieul*] Dover Wilson suspects a misspelling *cieu* for *cleux*. This seems more probable than *ciel* which editors generally have adopted from Theobald. We print *cieu*, either a dialect form of *ciel* (e.g., Picard *ciu*) or intended for the plural *cleux*. 11-13 And . . . tears?] Omitted by Wordsworth. 11 *dout*] Ff *doubt* The older editors proposed numerous changes. Pope *daunt* Keightley *daub*, but Rowe, Steevens, etc. *dout*. Knight retained *doubt* in the sense of *to awe*. Chambers, *doubt* Others *dout* (= to extinguish). 14 The . . . peers.] Prose in Ff. Verse in Rowe. 16, 39 *yond*] From Ff. Pope, Cam, Delius, Craig, Evans, Chambers, French, CNS *yon* Wordsworth, Kittredge, NCE *yond* 25 'gainst] F<sup>1</sup> *against* F<sup>2-4</sup> 'gainst Editors 'gainst but Chambers *against*

About our squares of battle, were enow  
 To purge this field of such a hilding foe,  
 Though we upon this mountain's basis by 30  
 Took stand for idle speculation:  
 But that our honours must not. What's to say?  
 A very little little let us do,  
 And all is done. Then let the trumpets sound  
 The tucket sonance and the note to mount; 35  
 For our approach shall so much dare the field  
 That England shall couch down in fear and yield.

*Enter Grandpré.*

GRANDPRÉ

Why do you stay so long, my lords of France?  
 Yond island carrions, desperate of their bones,  
 Ill-favouredly become the morning field. 40  
 Their ragged curtains poorly are let loose,  
 And our air shakes them passing scornfully.  
 Big Mars seems bankrupt in their beggared host  
 And faintly through a rusty beaver peeps.  
 The horsemen sit like fixéd candlesticks, 45  
 With torch-staves in their hand; and their poor jades  
 Lob down their heads, dropping the hides and hips,  
 The gum down-roping from their pale-dead eyes,  
 And in their pale dull mouths the gimmaled bit  
 Lies foul with chawed grass, still and motionless; 50  
 And their executors, the knavish crows,  
 Fly o'er them all, impatient for their hour.  
 Description cannot suit itself in words  
 To demonstrate the life of such a battle,  
 In life so lifeless as it shows itself. 55

35 tucket sonance] Ff *Tucket Sonuance*, Collier *tucket-sonnance* Johnson, Wordsworth, Delius *tucket-sonance* (Kellner *tucket sonnance*). 37 couch] Ff *couch* NCE *crouch* 43 bankrupt] Ff *banqu'rout* Kittredge, CNS *bankrout* Others *bankrupt* 46 hand:] Capell conj., Wordsworth *hands*; 49 gimmaled bit] Ff *Iymold Bitt* Johnson, Cam, Craig, Chambers, *gimnal bit* Wordsworth *gimnal-bit* Delius, Evans, French, Kittredge, NCE *gimnal'd bit* CNS *gimmaled bit* (Initial *I* of *Iymold*=J). 50 chawed grass.] Ff *chaw'd-grasse*, or *chaw'd grass*, Johnson, Steevens, etc., Cam, Wordsworth, Delius, Craig, Chambers, French, Herford, NCE *chew'd grass*, or *chewed grass*, Knight, etc., Evans, Kittredge *chaw'd grass*, CNS *chawed-grass*, *chaw* is still a dialect and colloquial form. See Wright: DD. 52 them all.] From Ff. Rowe, Cam, Wordsworth, Craig, Evans, Chambers, French, Kittredge, NCE *them*, all Delius, CNS *them all*, 55 lifeless] Ff *livelesse*, or *liveless*, Kittredge *liveless*

CONSTABLE

They have said their prayers, and they stay for death.

DAUPHIN

Shall we go send them dinners and fresh suits  
And give their fasting horses provender,  
And after fight with them?

CONSTABLE

I stay but for my guidon. To the field!  
I will the banner from a trumpet take,  
And use it for my haste. Come, come, away!  
The sun is high, and we outwear the day.

60

*Exeunt.*

## SCENE III. THE ENGLISH CAMP AT AGINCOURT.

*Enter Gloucester, Bedford, Exeter, Erpingham with all his host:  
Salisbury and Westmoreland.*

GLOUCESTER

Where is the King?

BEDFORD

The King himself is rode to view their battle.

WESTMORELAND

Of fighting men they have full three score thousand.

EXETER

There's five to one: besides, they all are fresh.

SALISBURY

God's arm strike with us! 'Tis a fearful odds.

5

56 They have . . . death.] Two lines in Ff, ending *prayers*, . . . *death*. One in Pope, whom editors follow. (Pope, Wordsworth *They've*) 60, 61 I stay . . . take.] Lines in Ff end in *Guard: on . . . take*, 60 guidon.] From Rann and Cam. Ff *Guard: on* Earlier editors had texts like F or Theobald's *guard: on* Delius, Craig, Evans, French, NCE follow. Rann, Cam, Wordsworth, Chambers, Kittredge, CNS *guidon: or guidon*. It seems from ll. 61, 62 that the Constable takes a banner from a trumpet instead of a guidon. Holinshed, 189, reads: "the duke of Brabant, when his standard was not come, caused a baner to be taken from a trumpet and fastened to a speare; the which he commanded to be borne before him in steed of his standard." SCENE III.] Added by Capell. THE . . . AGINCOURT.] Added by Ed. after Theobald. *Enter . . . Westmoreland.*] From Ff. Q *Enter Clarence, Gloster, Exeter, and Salisburie*. The speech-prefixes in F<sup>1</sup> are: Glouc.; Bedf.; West.; Exe.; Salisb., Sal.; King; Mont.; Yorke. In Q: War.; Exe.; Sal.; Clar.; King, Kin.; Glost.; Herald, Her.; Yorke. Q substitutes Warwick for Westmoreland in sp.-prefixes and text (l. 6 of Q). Henry mentions Warwick in F l. 54 and here Q correctly has Warwick: actually Warwick was not at Agincourt, nor was Westmoreland. Q reduces this Sc. to 99 lines. 2, 3 The . . . thousand.] Prose in Ff. Verse in Pope, whom editors follow.

God b' wi' you, Princes all: I'll to my charge.  
 If we no more meet till we meet in heaven,  
 Then, joyfully, my noble Lord of Bedford,  
 My dear Lord Gloucester, and my good Lord Exeter,  
 And my kind kinsman, warriors all, adieu!

10

BEDFORD

Farewell, good Salisbury, and good luck go with thee!

EXETER

Farewell, kind lord: fight valiantly to-day.  
 And yet I do thee wrong to mind thee of it,  
 For thou art framed of the firm truth of valour.

*Exit Salisbury.*

BEDFORD

He is as full of valour as of kindness,  
 Princely in both.

15

*Enter the King.*

WESTMORELAND O that we now had here

But one ten thousand of those men in England  
 That do no work to-day!

KING HENRY

What's he that wishes so?

My cousin Westmoreland? No, my fair cousin:

If we are marked to die, we are enow

20

To do our country loss; and if to live,

The fewer men, the greater share of honour.

God's will! I pray thee, wish not one man more.

By Jove, I am not covetous for gold,

Nor care I who doth feed upon my cost;

25

It yearns me not if men my garments wear:

Such outward things dwell not in my desires:

But if it be a sin to covet honour,

I am the most offending soul alive.

No, faith, my coz, wish not a man from England.

30

6 b' wi'] Ff *buy'* Cam, Delius, Craig, Evans, French, NCE *be wi'* Wordsworth, Kittredge *b' wi'* Chambers, CNS *bye* 13, 14 And yet . . . valour.] Part of Bedford's speech in F after *go with thee!* in l. 11. Transposed by Theobald, whom editors follow. The change, needed by the sense, is supported by a speech allocated to Clarence in Q:

*Farewell kind Lord, fight valiantly to day,  
 And yet in truth, I do thee wrong,  
 For thou art made on the true sparkes of honour.*

14 *Exit Salisbury.*] Added by Rowe. 26 years] F<sup>1</sup>, <sup>2</sup> *yernes* F<sup>3</sup>, <sup>4</sup> *yerns* Cam, Wordsworth, Delius, Craig, Evans, Chambers, French, Kittredge, NCE *yearns* CNS *earns* (*yearns* here=grieves: see note to II iii 3, 6).

God's peace! I would not lose so great an honour  
 As one man more, methinks, would share from me  
 For the best hope I have. O, do not wish one more!  
 Rather proclaim it, Westmoreland, through my host,  
 That he which hath no stomach to this fight, 35  
 Let him depart: his passport shall be made  
 And crowns for convoy put into his purse.  
 We would not die in that man's company  
 That fears his fellowship to die with us.  
 This day is called the feast of Crispian: 40  
 He that outlives this day, and comes safe home,  
 Will stand a tip-toe when this day is named,  
 And rouse him at the name of Crispian.  
 He that shall see this day, and live old age,  
 Will yearly on the vigil feast his neighbours, 45  
 And say, 'To-morrow is Saint Crispian.'  
 Then will he strip his sleeve and show his scars,  
 And say 'These wounds I had on Crispin's day.'  
 Old men forget; yet all shall be forgot,  
 But he'll remember with advantages 50  
 What feats he did that day. Then shall our names,  
 Familiar in his mouth as household words,  
 Harry the King, Bedford and Exeter,  
 Warwick and Talbot, Salisbury and Gloucester,  
 Be in their flowing cups freshly remembered. 55  
 This story shall the good man teach his son;

31 God's peace!] Wordsworth *By heaven*, 33 O, . . . wish] Ritson conj.,  
 Wordsworth *Wish not* 34 Westmoreland,] From Ff. Q *presently* 44 He  
 that . . . age,] Ff *He that shall see this day, and live old age*, Q *He that out-*  
*lives this day, and sees old age*, Pope transposed *see* and *live* in F and most  
 editors follow him. Q has lines corresponding to this line and l. 41, but the  
 order of the phrases is changed. Greg: PE, 45, does not favour Pope's  
 emendation and prefers Keightley's *He that shall see this day, and live i' old*  
*age*, Schmidt gives a number of examples of *live* used transitively, such as  
*Macbeth* iv i 99, *live the lease of nature*; and this helped in persuading Dover  
 Wilson to adhere to F in CNS. Notwithstanding the order of *outlives* . . .  
*sees* in Q, there seems reason to preserve the F text. Cam, Wordsworth,  
 Delius, Craig, Chambers, French, Evans, Kittredge, NCE follow Pope.  
 45 neighbours,] From Ff. Q *friends* Editors follow F. 48 And say . . . day.]  
 Not in Ff. Added from Q by Malone, and adopted in Cam, Wordsworth,  
 Craig, Evans, Chambers, French, Kittredge, NCE, CNS. Delius omits  
 remarking that the line is necessary in Q but appears superfluous in F.  
 Actually the couplet *Then shall he strip his sleeves, and shew his scars, And*  
*say, these wounds I had on Crispian's day*: is misplaced in Q, occurring some  
 14 lines later than the appropriate passage in Q F; and though not essential  
 in either text, it has genuine value. 52 his mouth] From Ff. Q *their mouths*  
 Modern editors follow F.

And Crispin Crispian shall ne'er go by,  
 From this day to the ending of the world,  
 But we in it shall be remembered:  
 We few, we happy few, we band of brothers;  
 60  
 For he to-day that sheds his blood with me  
 Shall be my brother; be he ne'er so vile,  
 This day shall gentle his condition:  
 And gentlemen in England now abed  
 Shall think themselves accursed they were not here,  
 65  
 And hold their manhoods cheap whiles any speaks  
 That fought with us upon Saint Crispin's day.

*Enter Salisbury.*

SALISBURY

My sovereign lord, bestow yourself with speed.  
 The French are bravely in their battles set,  
 And will with all expedience charge on us.  
 70

KING HENRY

All things are ready, if our minds be so.

WESTMORELAND

Perish the man whose mind is backward now!

KING HENRY

Thou dost not wish more help from England, coz?

WESTMORELAND

God's will! my liege, would you and I alone,  
 Without more help, could fight this royal battle!  
 75

KING HENRY

Why, now thou hast unwished five thousand men,  
 Which likes me better than to wish us one.  
 You know your places. God be with you all!

*Tucket. Enter Montjoy.*

MONTJOY

Once more I come to know of thee, King Harry,  
 If for thy ransom thou wilt now compound,  
 80  
 Before thy most assuréd overthrow:  
 For certainly thou art so near the gulf  
 Thou needs must be englutted. Besides, in mercy,

57 Crispin Crispian] Holinshed, 195, notes that the day was "fridaie, and the feast of Crispine and Crispinian," traditionally two persons martyred at Soissons, c. 287. See Prothero, *Psalms in Human Life*, 12. 67 *Enter Salisbury.*] Omitted in Q. 68-75] Abbreviated versions of Salisbury's and Westmoreland's speeches in F are given in Q to Gloster and Warwick. 75 could . . . battle!] From Ff. Q *might fight this battle out.* 76 Why, . . . men,] From Ff. Q *Why well said.* 78 *Tucket. . . . Montjoy.*] From Ff. Q *Enter the Herald from the French.*



The Constable desires thee thou wilt mind  
 Thy followers of repentance, that their souls 85  
 May make a peaceful and a sweet retire  
 From off these fields, where, wretches, their poor bodies  
 Must lie and fester.

KING HENRY Who hath sent thee now?

MONTJOY

The Constable of France.

KING HENRY

I pray thee, bear my former answer back: 90  
 Bid them achieve me and then sell my bones.  
 Good God! why should they mock poor fellows thus?  
 The man that once did sell the lion's skin  
 While the beast lived was killed with hunting him.  
 A many of our bodies shall no doubt 95  
 Find native graves; upon the which, I trust,  
 Shall witness live in brass of this day's work.  
 And those that leave their valiant bones in France,  
 Dying like men, though buried in your dunghills,  
 They shall be famed; for there the sun shall greet them, 100  
 And draw their honours reeking up to heaven,  
 Leaving their earthly parts to choke your clime,  
 The smell whereof shall breed a plague in France.  
 Mark then abounding valour in our English,  
 That, being dead, like to the bullet's grazing, 105  
 Break out into a second course of mischief,  
 Killing in relapse of mortality.  
 Let me speak proudly: tell the Constable  
 We are but warriors for the working-day;  
 Our gayness and our gilt are all besmirched 110  
 With rainy marching in the painful field.  
 There's not a piece of feather in our host—  
 Good argument, I hope, we will not fly—  
 And time hath worn us into slovenry:  
 But, by the mass, our hearts are in the trim; 115  
 And my poor soldiers tell me, yet ere night  
 They'll be in fresher robes, or they will pluck  
 The gay new coats o'er the French soldiers' heads

95 A] F<sup>1-3</sup> Q A Q<sup>3</sup> F<sup>4</sup> And Editors A 104 abounding] From Ff Q *abundant*  
 105 grazing.] F<sup>1</sup> Q Q<sup>3</sup> *crasing*, F<sup>3-4</sup> *grasing*, The spelling *grazing* is retained  
 because ricocheting is implied in l. 106. *crasing* has great authority, however,  
 and means smashing, shattering. *crasen* was so used in ME and is still so  
 used in dialect (Wright: DD, craze). Cam, Wordsworth, Delius, Craig,  
 Evans, Chambers, French, Kittredge, NCE *grazing*, CNS *crasing*, 106 Break]  
 From Ff. Q *Breakes* Editors *Break*

And turn them out of service. If they do this,—  
 As, if God please, they shall,—my ransom then 120  
 Will soon be levied. Herald, save thou thy labour:  
 Come thou no more for ransom, gentle herald.  
 They shall have none, I swear, but these my joints,  
 Which if they have as I will leave 'em them,  
 Shall yield them little, tell the Constable. 125

MONTJOY

I shall, King Harry. And so fare thee well.

Thou never shalt hear herald any more. *Exit.*

KING HENRY I fear thou wilt once more come again for a ransom.

*Enter York.*

YORK

My lord, most humbly on my knee I beg  
 The leading of the vaward. 130

KING HENRY

Take it, brave York. Now soldiers, march away:  
 And how thou pleasest, God, dispose the day! *Exeunt.*

## SCENE IV. THE FIELD OF BATTLE AT AGINCOURT.

*Alarum. Excursions. Enter Pistol, French Soldier, Boy.*

PISTOL Yield, cur!

FRENCH SOLDIER *Je pense que vous êtes le gentilhomme de bonne  
 qualité.*

---

121 Will . . . labour:] Two lines in Ff, ending *leuyed*. . . *labour*: One line in Pope, whom editors follow. Pope, Wordsworth omit *thou* 124 'em] F<sup>1-3</sup> *vm* F<sup>4</sup> 'um Q *am* 128 I . . . ransom.] From Ff. Prose in Ff. Verse in Theobald, Cam, Wordsworth, Delius, Craig, French, reading *I fear thou'lt once more come again for ransom*. Chambers, Kittredge *I fear thou wilt once more come again for ransom*. NCE *I fear thou will . . . for ransom*. Evans, CNS follow F. 131 Take . . . away:] From Pope. Two lines in Ff, ending *Yorke*. . . *away*, SCENE IV.] Added by Capell. THE . . . AGINCOURT.] Added by Ed. after Theobald. *Alarum*. . . *Boy*.] From Ff. The whole sc. is shifted in Q to follow iv v. The sp.-prefixes in F<sup>1</sup> are: Pist.; French., Fren., Fre.; Boy; in Q: Pist.; French.; Boy. The French (*italics* in Ff.) has been corrected by various editors. Cam, Wordsworth, Chambers, Kittredge, NCE modernise, retaining *remercimens* or *remerciemens* or *remercimens* French and CNS modernise. Delius, Evans, Kittredge retain archaic forms such as *estes*, *moy*, *eschapper*, *escouter*, *prest*, *icy*, *vostre*, *par ma foy*, *donneray*, *escus*, *neant-moins*, *remerciemens*. Craig's list is similar, save for *permafoy*. In Q the sc. is reduced to 31 lines and the text is particularly corrupt. 1 Yield,] Q *Eyld* 2, 41 *le*] Omitted in Cam, Chambers, Evans, Herford.

PISTOL                   Qualitie! *Calen o custure mel* Art thou a gentleman? What is thy name? Discuss. 5

FRENCH SOLDIER *O Seigneur Dieu!*

PISTOL

O, Signieur Dew should be a gentleman:  
Perpend my words, O Signieur Dew, and mark.  
O Signieur Dew, thou diest on point of fox,  
Except, O signieur, thou do give to me . . . 10  
Egregious ransom.

FRENCH SOLDIER *O, prenez miséricorde! Ayez pitié de moi!*

PISTOL

Moy shall not serve: I will have forty moys,  
Or I will fetch thy rim out at thy throat  
In drops of crimson blood. 15

FRENCH SOLDIER *Est-il impossible d'échapper la force de ton bras?*

PISTOL

Brass, cur!  
Thou damnéd and luxurious mountain goat,  
Offer'st me brass? 20

FRENCH SOLDIER *O pardonnez moi!*

PISTOL

Sayst thou me so? Is that a ton of moys?  
Come hither, boy: ask me this slave in French  
What is his name.

4 Qualitie!] From F<sup>1</sup>. F<sup>2</sup>. <sup>3</sup> Quality F<sup>4</sup> Quality (Pistol's mockery of the soldier's *qualité*.) Omitted in Q. Steevens *Quality*, Cam, Globe, Evans, French, Herford, NCE *Qualitie* Wordsworth omits. Delius, Craig *Quality?* Knight, Kittredge *Quality!* Chambers *Qualitie!*— CNS *Qualitie!* *Calen o custure mel!* Ff *calmie custure me*. (F<sup>2-4</sup> *calmy*) Omitted in Q. Capell *cality! construe me*. Steevens *call you me?*— *Construe me*, Malone, Knight *Calen o Custure me*. Boswell *Callino, castore me*. Cam, Globe, Evans, French, Herford, NCE follow F (Herford *caline*). Wordsworth omits. Delius, Kittredge follow Boswell. Craig, CNS follow Malone. Chambers *Calen, o Custure mel!* Malone identified the F words as the corruption of an Irish refrain to "A Sonet of a Louer in the praise of his lady. To Calen o Custure me: sung at euerie lines end." Barton: IS, 110-111, quotes some lines of the song and like Stockley, 89, gives the possible Irish refrain as *Cailin óg a' stor*. 7-11 O, Signieur . . . ransom.] Prose in Ff. Verse in Pope, whom editors follow. 9 fox.] = sword, so called from the stamp upon it. See Sh. Eng. i 134. 12 Aye: . . . moi!] F<sup>1</sup> *aye pitez de moy*. Q *aues petie de moy*. 13-15 Moy . . . blood.] Prose in Ff. Verse in Johnson, whom editors follow. 14 Or] Ff, Delius *for Hanmer's change*, widely followed. rim] F<sup>1-3</sup> *rymme* F<sup>4</sup> *rym* NED glosses as peritonæum. Many early conjectures, *ransom*, *rheum*, *rime*, *sum*. 18-20 Brass, . . . brass?] Prose in Ff. Verse in Johnson, whom eds. follow. (Wordsworth omits *damned and luxurious*). 21 *pardonnez*] F<sup>1</sup> *perdonne* F<sup>2-4</sup> *par-donne* 22-24 Sayst . . . name.] Prose in Ff. Verse in Pope, whom editors follow.

- BOY *Ecoutez: comment êtes-vous appelé?* 25
- FRENCH SOLDIER *Monsieur le Fer.*
- BOY *He says his name is Master Fer.*
- PISTOL *Master Fer! I'll fer him, and firk him, and ferret him. Discuss the same in French unto him.*
- BOY *I do not know the French for fer, and ferret, 30 and firk.*
- PISTOL *Bid him prepare, for I will cut his throat.*
- FRENCH SOLDIER *Que dit-il, monsieur?*
- BOY *Il me commande à vous dire que vous faites vous prêt, car ce soldat ici est disposé tout à cette heure de 35 couper votre gorge.*
- PISTOL *Owy, cuppele gorge, permafoy, Peasant, unless thou give me crowns, brave crowns; Or mangled shalt thou be by this my sword.*
- FRENCH SOLDIER *O, je vous supplie, pour l'amour de Dieu, me 40 pardonner! Je suis le gentilhomme de bonne maison. Gardez ma vie, et je vous donnerai deux cents écus.*
- PISTOL *What are his words?*
- BOY *He prays you to save his life. He is a gentleman of a good house, and for his ransom he will give you two 45 hundred crowns.*
- PISTOL *Tell him my fury shall abate, and I The crowns will take.*
- FRENCH SOLDIER *Petit monsieur, que dit-il?*
- BOY *Encore qu'il est contre son jurement de par- 50 donner aucun prisonnier, néanmoins, pour les écus que vous l'avez promis, il est content à vous donner la liberté, le franchisement.*

27, 28 Master] F<sup>1-3</sup> M. F<sup>4</sup> Mr. 28, 29 fer . . . firk . . . ferret] Q Fer . . . ferit . . . ferke 34, 52 à] F<sup>1</sup> a F<sup>2-4</sup>, Theobald, etc., Cam and others de 34-36 Il . . . gorge.] Q has:

French. *Qui dit ill monsiere.*

*Ill ditye si vou ny vouly pa domy luy.*

Boy. *La gran ransome, ill vou tueres.*

35 à cette heure] From Theobald. Ff asture 36 couper] F<sup>1</sup> couppes 37-39 Owy, . . . sword.] As in Cam. Prose in Ff. Editors follow, Cam. 37 Owy, . . . permafoy,] From Ff. (F<sup>2-4</sup> parmafoy). Q *Onye ma foy couple la gorge.* Wordsworth Oui, couper la gorge, par ma foi, 41 Gardez] F<sup>1</sup>, 2 garde F<sup>3</sup>, 4 gar de Theobald's correction, generally adopted. 47, 48 Tell . . . take.] Prose in Ff. Verse in Johnson and others. Prose in Delius. 50-53 *Encore . . . franchisement.*] Ff have various minor corruptions.

FRENCH SOLDIER *Sur mes genoux je vous donne mille remercm-  
ments; et je m'estime heureux que je suis tombé entre les mains* 55  
*d'un chevalier, je pense, le plus brave, vaillant, et très distingué  
seigneur d'Angleterre.*

PISTOL Expound unto me, boy.

BOY He gives you, upon his knees, a thousand  
thanks; and he esteems himself happy that he hath fall'n into 60  
the hands of one, as he thinks, the most brave, valorous, and  
thrice-worthy signieur of England.

PISTOL  
As I suck blood, I will some mercy show.  
Follow me!

BOY *Suivez-vous le grand Capitaine. (Exeunt Pistol,* 65  
*and French Soldier.)* I did never know so full a voice issue from  
so empty a heart; but the saying is true, 'The empty vessel  
makes the greatest sound.' Bardolph and Nym had ten times  
more valour than this roaring devil i' th' old play, that everyone  
may pare his nails with a wooden dagger; and they are both 70  
hanged; and so would this be, if he durst steal anything ad-  
venturously. I must stay with the lackeys, with the luggage of  
our camp. The French might have a good prey of us, if he knew  
of it; for there is none to guard it but boys. *Exit.*

#### SCENE V. ANOTHER PART OF THE FIELD OF AGINCOURT.

*Enter Constable, Orleans, Bourbon, Dauphin, and Rambures.*

CONSTABLE

*O diable!*

ORLEANS

*O Seigneur! le jour est perdu, tout est perdu!*

54-56 *je . . . remercm- . . . je suis tombé . . . mains . . . distingué* F<sup>1</sup> *se . . .  
remercious, . . . le intombe, . . . main. . . distinie* 63 *As . . . show.*] From  
Pope. Prose in Ff. Editors follow Pope. 64 *me!*] Ff *me.* Q *me cur.* Pope,  
Wordsworth, Kittredge *me, cur.* 65-74 BOY . . . boys.] Omitted in Q. 65  
*Suivez-*] F<sup>1</sup> *Saue* 65, 66 (*Exeunt . . . Soldier.*)] Added by Pope. SCENE V.]  
Added by Capell. ANOTHER . . . AGINCOURT.] Added by Ed. after Theobald.  
*Enter . . . Rambures.*] From Ff. Q *Enter the foure French Lords.* The sp-  
prefixes in F<sup>1</sup> are: Con.; Orl.; Dol.; Bur. In Q: Ge.; Const., Con; Or.; Bur.  
French in italics in Ff. 1 CONSTABLE] Ff Con. Q Ge. Ge. represents Gebon,  
on which see footnote to III vii. *diable!*] Q *diabello.* In Q this speech is followed  
by Const. *Mor du ma vie* See our l. 3. 2 ORLEANS *O . . . perdu!*] F<sup>1</sup> Orl. O  
*sigueur le iour et perdia, toute et perdie.* Q Bur. *O lour dei houte all is gone, all  
is lost.* for *houte*, ? *honte*, corresponding to *shame* in our l. 4 and perhaps 10.

## DAUPHIN

*Mort de ma vie!* all is confounded, all!  
 Reproach and everlasting shame  
 Sits mocking in our plumes. *O méchante fortune!*  
 Do not run away.

5

*A short alarum.*

## CONSTABLE

Why, all our ranks are broke.

## DAUPHIN

O perdurable shame! Let's stab ourselves.  
 Be these the wretches that we played at dice for?

## ORLEANS

Is this the King we sent to for his ransom?

## BOURBON

Shame and eternal shame, nothing but shame!  
 Let us die in honour. Once more back again;  
 And he that will not follow Bourbon now,  
 Let him go hence, and with his cap in hand,  
 Like a base pandar, hold the chamber-door  
 Whilst by a slave, no gentler than my dog,

10

15

3 *Mort de*] F<sup>1</sup> *Mor Dieu* Q *Mor du* CNS *Mort Dieu!* Others *Mort de* 5 Sits] Wordworth, Delius, Craig, French *Sit* 5, 6 Sits . . . away.] Capell's arrangement. In Ff lines end in *Plumes*. . . away. Cam, Wordworth, Craig, French, Evans, NCE follow Capell. Chambers, Kittredge follow F. CNS ends first line in *plumes*. and has for second line *Do not run away. O méchante fortune.* 6 Do not] Wordworth *Don't* A . . . *alarum.*] From Ff. Omitted in Q. 11 Let . . . Once] F<sup>1</sup> *Let vs dye in once* F<sup>3-4</sup> *Let us flye in once* The final line in Q runs *Lets dye with honour, our shame doth last too long.* Theobald *Let us die, instant:—Once* Cam, Globe, Evans, Herford *Let us die in honour: once* Wordworth *Let's die in honour: once* Delius *Let us die in honour!—Once* Craig, Chambers, French *Let's die in honour! once* Kittredge, NCE *Lets die in honour. Once* (NCE [*honour*]!) CNS *Let us die in harness: once* Greg: PE, 44, doubts if editors are justified in using Q's *with honour* to patch up the F l. 11 and read *in honour*. He thinks *in honour* a less natural phrase than *with honour* and points out that the phrase in Q occurs in a line otherwise associated with F's l. 23. Though we may now think *with honour* the more natural, comparable use of *in honour* is quite usual in Shakespeare. The Q reporter confuses speech-prefixes; he gives the Constable a phrase of the Dauphin's (see note to l. 1); ascribes to the Constable a speech of Orleans and inserts it out of order in the dialogue; and a fragment ascribed to Bourbon (note to l. 2) may represent a speech in F by Orleans or by the Dauphin and apparently reproduces a word of l. 4 or l. 10 (*shame*) in French (*honte*). Q also changes the start of F's l. 18: see footnote. In fact Q is a patchwork. 13 and with . . . hand,] Wordworth *with shame and infamy.* 14-16 Like . . . contaminated.] Omitted by Wordworth. 14 base pandar,] Ff *base Pandar* Q *base leno* 15 Whilst . . . slave,] F<sup>1</sup> *Whilst a base slaue* F<sup>3-4</sup> *Whilst by a base Slave,* Q *Why least by a slaue* (*Why least* for *Whilset*). Pope's correction which editors follow. a base was doubtless caught by the

His fairest daughter is contaminated.

CONSTABLE

Disorder, that hath spoiled us, friend us now!  
Let us on heaps go offer up our lives.

ORLEANS

We are enow yet living in the field  
To smother up the English in our throngs, . 20  
If any order might be thought upon.

BOURBON

The devil take order now! I'll to the throng.  
Let life be short, else shame will be too long. *Exeunt.*

SCENE VI. ANOTHER PART OF THE FIELD OF AGINCOURT.

*Alarum. Enter King Henry and his train, with Prisoners; Exeter, and others.*

KING HENRY

Well have we done, thrice valiant countrymen!  
But all's not done: yet keep the French the field.

EXETER

The Duke of York commends him to your Majesty.

KING HENRY

Lives he, good uncle? Thrice within this hour  
I saw him down; thrice up again, and fighting: 5  
From helmet to the spur all blood he was.

EXETER

In which array, brave soldier, doth he lie,  
Larding the plain; and by his bloody side,  
Yoke-fellow to his honour-owing wounds,  
The noble Earl of Suffolk also lies. 10  
Suffolk first died: and York, all haggled over,  
Comes to him, where in gore he lay insteeped,  
And takes him by the beard; kisses the gashes  
That bloodily did yawn upon his face.

compositor from l. 14. 16 contaminated.] *Q* *contamuracke*. 18 Let . . . go] From *Ff*. *Q* *Come we in heapes, weele lives.*] *Q* *liues Vnto these English, or else die with fame*. 23 *Exeunt.*] *Ff* *Exit*. *Q* *Exit omnes*. SCENE VI.] Added by Capell. ANOTHER . . . AGINCOURT.] Added by Ed. after Theobald. *Alarum*. . . *others.*] From Capell. *Ff* *Alarum*. Enter the King and his trayne, with Prisoners. *Q* Enter the King and his Nobles, *Pistoll*. The sp.-prefixes in *F*<sup>1</sup> are: King; *Exe*. In *Q*: King, Kin.; *Exe*.; *Pist*. 1 Well . . . countrymen!] From *Ff*. *Q* *What the French retire?* 6 blood he was.] From *Ff* *Q* *bleeding ore*. 11 haggled over.] *Ff* *hagled ouer* *Q* *hasted ore*, 14, 15 face. He cries] *Ff* *face*. He *cries* *Q* *face*, And *cryde* Cam, Wordsworth, Craig, Evans, Herford *face*; And *cries* Delius, French *face*; He *cries* Chambers, NCE *face*.

He cries aloud 'Tarry, my cousin Suffolk! 15  
 My soul shall thine keep company to heaven!  
 Tarry, sweet soul, for mine, then fly abreast,  
 As in this glorious and well-foughten field  
 We kept together in our chivalry!  
 Upon these words I came and cheered him up. 20  
 He smiled me in the face, raught me his hand,  
 And, with a feeble gripe, says 'Dear my lord,  
 Commend my service to my sovereign.'  
 So did he turn, and over Suffolk's neck  
 He threw his wounded arm and kissed his lips; 25  
 And so espoused to death, with blood he sealed  
 A testament of noble-ending love.  
 The pretty and sweet manner of it forced  
 Those waters from me which I would have stopped;  
 But I had not so much of man in me, 30  
 And all my mother came into mine eyes  
 And gave me up to tears.

KING HENRY I blame you not;  
 For, hearing this, I must perforce compound  
 With mistful eyes, or they will issue too.

*Alarum.*

But, hark! what new alarum is this same? 35  
 The French have reinforced their scattered men.  
 Then every soldier kill his prisoners;  
 Give the word through. *Exeunt.*

*He cries* Kittredge, CNS *face*, *And cries* Greg: PE, 47, sees in the Q text possible slight verification of a theory of Daniel's (Parallel text edn., New Sh. Socy., 1877) that Q was based on a text that had been revised by the author. 15 my] Ff my Q *deare* Steevens, Cam, Wordsworth, Delius, Craig, Evans, Kittredge *dear* Chambers, French, NCE, CNS my 17 *abreast*,] From Ff. Q *to rest*: 27 *noble-ending love*.] Ff *Noble-ending-loue*: (F<sup>4</sup> *Nob e*). Q *neuer ending loue*. Editors *noble-ending love*. (or *love*:). 31 And] Q *But* Modern editors *And* 34 *mistful*] Ff *mixtfull* Theobald's correction after Warburton, generally adopted. *Alarum*.] From Ff. Q *Alarum soundes*. 37 Then] Ff *Then* Q *Bid* Editors *Then* 38 *Exeunt*.] F<sup>1</sup>, <sup>2</sup> Exit. Omitted in F<sup>3</sup>, <sup>4</sup>. Q Exit omnes. Pistol's sole part in this Sc. in Q is a final line *Couple gorge*.



## SCENE VII. ANOTHER PART OF THE FIELD OF AGINCOURT.

*Enter Fluellen and Gower.*

FLUELLEN Kill the poys and the luggage! 'Tis expressly against the law of arms. 'Tis as arrant a piece of knavery, mark you now, as can be offert. In your conscience, now, is it not?

GOWER 'Tis certain there's not a boy left alive; and the cowardly rascals that ran from the battle ha' done this slaughter. Besides, 5 they have burned and carried away all that was in the King's tent, wherefore the King, most worthily, hath caused every soldier to cut his prisoner's throat. O, 'tis a gallant King!

FLUELLEN Ay, he was pörn at Monmouth, Captain Gower. What call you the town's name where Alexander the Pig was 10 born?

GOWER Alexander the Great.

FLUELLEN Why, I pray you, is not pig great? The pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variations. 15

GOWER I think Alexander the Great was born in Macedon. His father was called Philip of Macedon, as I take it.

FLUELLEN I think it is in Macedon where Alexander is pörn. I tell you, Captain, if you look in the maps of the 'orld, I warrant you sall find, in the comparisons between Macedon and Mon- 20 mouth, that the situations, look you, is both alike. There is a river in Macedon; and there is also moreover a river at Monmouth: it is called Wye at Monmouth, but it is out of my prains what is the name of the other river; but 'tis all one, 'tis

SCENE VII.] Added by Capell. ANOTHER . . . AGINCOURT.] Added by Ed. after Theobald. *Enter . . . Gower.*] From Ff. Q *Enter Flewellen, and Capitaine Gower.* The sp.-prefixes in F<sup>1</sup> are: Flu.; Gow., Gower; King; Kin.; Exe.; Glou.; Her.; Will.; Wil. In Q: Flew., Fl., Fle.; Gour., Gower; King, Kin., K.; Herald, Hera.; Soul. The Welsh pronunciation is not consistently marked in F, which we follow in this respect. Q, in verse form throughout, has far less indication of special pronunciation. Some editors add special spellings to the F text, particularly Wordsworth, who follows Hanmer and others in this, and adds *Got, pest, pelly, goot, padge, pelieve, tevil, plack*; and he has *shall* for *sall*, wherein he follows Capell. Delius, Craig, Chambers, French are moderate in their additions. Cam, Evans, Chambers, Kittredge, NCE, CNS adhere to F. 1 Kill . . . luggage!] From Ff. Q *Godes plud kil the boyes and the luyge,* 3 offert. In] Ff offert in Q desired, *In the worell now,* in Cam, Delius, Craig, Evans, Chambers, French, NCE offer't; in Wordsworth offered; in Kittredge, CNS offert. In 5 ha'] Ff ha' Q *Themselves haue* Johnson, Delius, Craig have 7 wherefore] Q *Whervpon* 8 'tis a gallant] Q *he is a worthy* 10 town's name] Q *place*

alike fingers is to my fingers, and there is salmons in 25  
 both. If you mark Alexander's life well, Harry of Monmouth's  
 life is come after it indifferent well; for there is figures in all  
 things. Alexander, God knows, and you know, in his rages,  
 and his furies, and his wraths, and his cholers, and his moods,  
 and his displeasures, and his indignations, and also being a 30  
 little intoxicates in his prains, did, in his ales and his angers,  
 look you, kill his best friend, Cleitus.

GOWER Our King is not like him in that: he never killed any  
 of his friends.

FLUELLEN It is not well done, mark you now, to take the tales 35  
 out of my mouth, ere it is made and finished. I speak but in the  
 figures and comparisons of it: as Alexander killed his friend  
 Cleitus, being in his ales and his cups; so also Harry Monmouth,  
 being in his right wits and his good judgements, turned away  
 the fat knight with the great-belly doublet. He was full of jests, 40  
 and gipes, and knaveries, and mocks: I have forgot his name.

GOWER Sir John Falstaff.

FLUELLEN That is he. I'll tell you there is good men porn at  
 Monmouth.

GOWER Here comes his Majesty. 45

*Alarum. Enter King Henry and Bourbon with prisoners; also Warwick,  
 Gloucester, Exeter, and others. Flourish.*

KING HENRY

I was not angry since I came to France  
 Until this instant. Take a trumpet, herald;  
 Ride thou unto the horsemen on yond hill:  
 If they will fight with us, bid them come down,  
 Or void the field. They do offend our sight. 50

25, 26 salmons in both.] L. E. Upcott in TLS, 8 May, 1926, notes a parallel in *Xenophon*, v iii 7, where it is stated that there was a river Selinus at Ephesus and a Selinus in the Peloponnesus, "and there are fishes and cockles in both." The parallel is hardly mere coincidence. Baldwin: LG, ii 285, thinks Fluellen here follows Erasmus: this is less obvious. 32, 38 Cleitus] Ff Clytus Q Citus 36 made] Q *made an end*. 37 killed] Q *is kill* 40 great-belly doublet.] Ff Q *great belly doublet*: Capell, Wordsworth *great-pelly doublet*: Cam, Evans, CNS *great-belly doublet*: Johnson, Delius, Craig, French *great belly-doublet*: Chambers *great-belly doublet*. Kittredge, NCE follow F Q. 41 have forgot] Q *am forget* 43 That is he.] Q *I. I thinke it is Sir Iohn Falstaffe indeed*. 45 *Alarum. . . Flourish*.] Ff *Alarum. Enter King Harry and Burbon with prisoners. Flourish. Q Enter King and the Lords. CNS here introduces also "heralds and soldiers, Williams among them."* This overcomes the difficulty of a special entrance for Williams later as indicated in F. 47 instant.] Q *houre*. 48 yond] Ff *yond* Q *yon* Cam, Delius, Craig, Evans, French, CNS *yon* Wordsworth, Chambers, Kittredge, NCE *yond*

If they'll do neither, we will come to them,  
 And make them skirr away as swift as stones  
 Enforcéd from the old Assyrian slings.  
 Besides, we'll cut the throats of those we have,  
 And not a man of them that we shall take 55  
 Shall taste our mercy. Go and tell them so.

*Enter Montjoy.*

EXETER

Here comes the herald of the French, my liege.

GLOUCESTER

His eyes are humbler than they used to be.

KING HENRY

How now! What means this, herald? Know'st thou not  
 That I have fined these bones of mine for ransom? 60  
 Com'st thou again for ransom?

MONTJOY

No, great King.

I come to thee for charitable licence,  
 That we may wander o'er this bloody field  
 To book our dead, and then to bury them;  
 To sort our nobles from our common men. 65  
 For many of our princes—woe the while!—  
 Lie drowned and soaked in mercenary blood;  
 So do our vulgar drench their peasant limbs  
 In blood of princes; and their wounded steeds  
 Fret fetlock deep in gore, and with wild rage 70  
 Yerk out their arméd heels at their dead masters,  
 Killing them twice. O, give us leave, great King,  
 To view the field in safety and dispose  
 Of their dead bodies!

KING HENRY

I tell thee truly, herald,

I know not if the day be ours or no; 75  
 For yet a many of your horsemen peer  
 And gallop o'er the field.

MONTJOY

The day is yours.

KING HENRY

Praiséd be God, and not our strength, for it!

52 skirr] Ff *sker* Q *skyr* 56 so.] CNS here adds [an English herald obeys. It may be that the entry of Montjoy suspends this departure. *Enter Montjoy.*] From Ff. Q Enter the Herald. 62 licence.] Q *fauour*, 64 book] From Ff. Collier, Wordsworth, Kittredge *look* (Q much reduces this speech and omits this passage.) 69 and their] Ff *and with* Malone, Cam, Wordsworth, Delius, Craig, Evans, Chambers, French, NCE, CNS *and their* Capell, Kittredge *and the* with in l. 69 intruded from l. 70, say Malone and Kellner. 76, 77 your . . . field.] From Ff. Q *your French do keep the field.* 78 and . . . it!] From Ff. Q *therefore*.

What is this castle called that stands hard by?

MONTJOY

They call it Agincourt.

80

KING HENRY

Then call we this the field of Agincourt,  
Fought on the day of Crispin Crispianus.

FLUELLEN Your grandfather of famous memory, an't please  
your Majesty, and your great-uncle Edward the Plack Prince of  
Wales, as I have read in the chronicles, fought a most prave  
pattle here in France. 85

KING HENRY They did, Fluellen.

FLUELLEN Your Majesty says very true. If your Majesties is  
remembered of it, the Welshmen did good service in a garden  
where leeks did grow, wearing leeks in their Monmouth caps, 90  
which, your Majesty know, to this hour is an honourable badge  
of the service; and I do believe your Majesty takes no scorn to  
wear the leek upon Saint Tavy's day.

KING HENRY

I wear it for a memorable honour;

For I am Welsh, you know, good countryman.

95

FLUELLEN All the water in Wye cannot wash your Majesty's  
Welsh plood out of your pody, I can tell you that. God pless it  
and preserve it, as long as it pleases his grace, and his majesty too!

KING HENRY Thanks, good my countryman.

FLUELLEN By Jeshu, I am your Majesty's countryman, I care 100  
not who know it; I will confess it to all the 'orld: I need not to  
be ashamed of your Majesty, praised be God, so long as your  
Majesty is an honest man.

KING HENRY

God keep me so!

*Enter Williams.*

Our heralds go with him.

Bring me just notice of the numbers dead

105

On both our parts. Call yonder fellow hither.

*Points to Williams. Exeunt Heralds with Montjoy.*

82 Crispin Crispianus.] From Ff. Q Cryspin, Cryspin. Wordsworth *Crispin Crispian*. 88, 89 If . . . it,] Q *And it please your Maiestie*, Majesties] From Ff. Dyce, Wordsworth *majesty* 89 did] Q *was do* 91 know,] Ff *know* Pope, Wordsworth *knows* 94 I . . . honour;] Omitted in Q. 97, 98 God . . . too!] From Ff. Q *God keep it, and preserue it, To his graces will and pleasure.* 100 By Jeshu,] Wordsworth *'Faith*, 104 God] Ff. *Good Enter Williams.*] From Ff. Omitted in Q, Cam, Wordsworth, Delius, Craig, Evans (Williams being included in 'others,' l. 45). Admitted in French, Kittredge, NCE. Chambers places Entry after *parts.*, l. 106. For CNS see note to l. 45. 106 *Points to Williams.*] Added by Malone whom Cam, Wordsworth, Delius, Craig, Evans,

- EXETER Soldier, you must come to the King.
- KING HENRY Soldier, why wear'st thou that glove in thy cap?
- WILLIAMS And't please your Majesty, 'tis the gage of one that  
I should fight withal, if he be alive. 110
- KING HENRY An Englishman?
- WILLIAMS And't please your Majesty, a rascal that swaggered  
with me last night, who, if a live and ever dare to challenge this  
glove, I have sworn to take him a box o' th' ear: or if I can see  
my glove in his cap, which he swore, as he was a soldier, he 115  
would wear if alive, I will strike it out soundly.
- KING HENRY What think you, Captain Fluellen? Is it fit this  
soldier keep his oath?
- FLUELLEN He is a craven and a villain else, and't please your  
Majesty, in my conscience. 120
- KING HENRY It may be his enemy is a gentleman of great sort,  
quite from the answer of his degree.
- FLUELLEN Though he be as good a gentleman as the devil is, as  
Lucifer and Belzebub himself, it is necessary, look your Grace,  
that he keep his vow and his oath. If he be perjured, see you 125  
now, his reputation is as arrant a villain and a Jack-sauce, as  
ever his black shoe trod upon God's ground and his earth, in  
my conscience, la!
- KING HENRY Then keep thy vow, sirrah, when thou meet'st the  
fellow. 130
- WILLIAMS So I will, my liege, as I live.
- KING HENRY Who serv'st thou under?
- WILLIAMS Under Captain Gower, my liege.
- FLUELLEN Gower is a good captain, and is good knowledge  
and literated in the wars. 135
- KING HENRY Call him hither to me, soldier.
- WILLIAMS I will, my liege. *Exit.*
- KING HENRY Here, Fluellen: wear thou this favour for me and  
stick it in thy cap. When Alençon and myself were down to-  
gether, I plucked this glove from his helm. If any man challenge 140  
this, he is a friend to Alençon, and an enemy to our person: if  
thou encounter any such, apprehend him, and thou dost me love.
- FLUELLEN Your Grace doo's me as great honours as can be

CNS follow. 113 a live] *Ff aliuw*, Capell, Delius, Craig, French, Kittredge *a' live* or *'a live* Cam, Wordsworth, Evans, Chambers, NCE, CNS *alive* 114, 155 o'] *Ff a'* or *a* 123-128 Though . . . la!] Reduced and paraphrased in Q. 128 la!] *Ff law*. 138, 139 Here, . . . cap.] From *Ff*. Shifted later in Q and reduced to *Here Flewellen, weare it*. 140-142 If . . . love.] From *Ff*. Q *If any do challenge it, He is a friend of Alonsons, And an enemy to mee*. 143 Your . . . honours] From *Ff*. Q *Your maiestie doth me as great a fauour doo's*] *F<sup>1</sup>. 2 doo's F<sup>2</sup> do's F<sup>4</sup> does* Cam, Evans, Herford, Kittredge, NCE *doo's* Wordsworth, Delius, Craig, Chambers, French, CNS *does*

desired in the hearts of his subjects. I would fain see the man  
that has but two legs that shall find himself aggrieved at this 145  
glove; that is all: but I would fain see it once, and please God  
of his grace that I might see.

KING HENRY Know'st thou Gower?

FLUELLEN He is my dear friend, and please you.

KING HENRY Pray thee, go seek him, and bring him to my tent. 150

FLUELLEN I will fetch him. *Exit.*

KING HENRY

My Lord of Warwick, and my brother Gloucester,  
Follow Fluellen closely at the heels.

The glove which I have given him for a favour  
May haply purchase him a box o' th' ear. 155

It is the soldier's: I by bargain should  
Wear it myself. Follow, good cousin Warwick.

If that the soldier strike him, as I judge  
By his blunt bearing he will keep his word,  
Some sudden mischief may arise of it; 160

For I do know Fluellen valiant,  
And, touched with choler, hot as gunpowder,  
And quickly will return an injury.  
Follow, and see there be no harm between them.  
Go you with me, uncle of Exeter. *Exeunt.* 165

SCENE VIII. BEFORE KING HENRY'S PAVILION AT AGINCOURT.

*Enter Gower and Williams.*

WILLIAMS I warrant it is to knight you, Captain.

*Enter Fluellen.*

FLUELLEN God's will and his pleasure, Captain, I beseech you

144-146 I would . . . glove;] From Ff. Q *I would see that man now that should  
challenge this glove:* 145 aggrieved] F<sup>1</sup> *agreefd* F<sup>2</sup> *agreev'd* F<sup>3</sup>. <sup>4</sup> *agriev'd*  
152-163 My . . . Exeter.] Reduced in Q to 7 lines which paraphrase F, with  
some omissions. SCENE VIII.] Added by Capell. BEFORE . . . AGINCOURT.]  
Added by Ed. after Theobald. *Enter . . . Williams.*] From Ff. Q *Enter*  
*Gower, Flewellen, and the Souldier.* The sp.-prefixes in F<sup>1</sup> are: Will.; Flu.;  
Gower; Warw.; King; Herald; Exe., Exet. In Q: Flew.; Soul.; Kin.; Exe.  
A few words are given Welsh pronunciation in F<sup>1</sup>: *plowes, peare, prāwles,*  
*prabbles, pashfull, silling*, as shown in our text. Cam, Chambers, Evans,  
Kittredge, NCE, CNS follow F<sup>1</sup>. Wordsworth, led by Hanmer, adds a few:  
*Got, peseech, goot, 'orld, pelly, petter.* Craig, French adopt some of these but  
read *shilling*. Delius adopts *'orld*. Q has few Welsh spellings: *plut* (blood)  
and *worell* (world). 1 WILLIAMS. . . Captain.] Omitted in Q. 2, 3 God's  
. . . King.] From Ff. Q *Captain Gower, in the name of Iesu, Come to his*

now, come apace to the King. There is more good toward you peradventure than is in your knowledge to dream of.

WILLIAMS Sir, know you this glove? 5

FLUELLEN Know the glove! I know the glove is a glove.

WILLIAMS I know this: and thus I challenge it.

*Strikes him.*

FLUELLEN 'Sblood! an arrant traitor as any's in the universal world, or in France, or in England!

GOWER How now, sir! you villain! 10

WILLIAMS Do you think I'll be forsworn?

FLUELLEN Stand away, Captain Gower: I will give treason his payment into plows, I warrant you.

WILLIAMS I am no traitor.

FLUELLEN That's a lie in thy throat. I charge you in his Majesty's name, apprehend him. He's a friend of the Duke Alençon's. 15

*Enter Warwick and Gloucester.*

WARWICK How now, how now! What's the matter?

FLUELLEN My Lord of Warwick, here is—praised be God for it! —a most contagious treason come to light, look you, as you shall desire in a summer's day. Here is his Majesty. 20

*Enter King Henry and Exeter.*

KING HENRY How now! What's the matter?

FLUELLEN My liege, here is a villain and a traitor, that, look your Grace, has struck the glove which your Majesty is take out of the helmet of Alençon.

WILLIAMS My liege, this was my glove: here is the fellow of it; and he that I gave it to in change promised to wear it in his cap. I promised to strike him, if he did. I met this man with my glove in his cap, and I have been as good as my word. 25

FLUELLEN Your Majesty hear now, saving your Majesty's manhood, what an arrant, rascally, beggarly, lousy knave it is. 30

*Maestle*, 8 'Sblood!] Omitted by Wordsworth. any's] F<sup>1-8</sup> anyes F<sup>4</sup> any's Cam, Chambers, NCE, CNS any is Wordsworth, Dellus, Craig, Evans, French, Kittredge any's 12, 13 Stand . . . you.] From Ff. Q *Gode plus, and his. Captain Gower stand away: He glue treason his due presently.* 13 into] Capell, Wordsworth in you.] Q here ends presently. (see last note) and adds Enter the King, VVarwicke, Clarence, and Exeter. 18-20 My Lord . . . Majesty.] Q's version of this forms part of Fluellen's speech to the King upon his entry, and combines with it the Q version of ll. 29-33. 20 Enter . . . Exeter.] Ff Enter King and Exeter. 30 lousy] Wordsworth paltry

I hope your Majesty is pear me testimony and witness, and will avouchment, that this is the glove of Alençon that your Majesty is give me: in your conscience, now.

KING HENRY Give me thy glove, soldier. Look, here is the fellow of it. 35

'Twas I, indeed, thou promised'st to strike;

And thou hast given me most bitter terms.

FLUELLEN And please your Majesty, let his neck answer for it, if there is any martial law in the world.

KING HENRY How canst thou make me satisfaction? 40

WILLIAMS All offences, my lord, come from the heart. Never came any from mine that might offend your Majesty.

KING HENRY It was ourself thou didst abuse.

WILLIAMS Your Majesty came not like yourself. You appeared to me but as a common man; witness the night, your garments, 45 your lowliness; and what your Highness suffered under that shape, I beseech you take it for your own fault and not mine. For had you been as I took you for, I made no offence: therefore, I beseech your Highness, pardon me.

KING HENRY

Here, uncle Exeter, fill this glove with crowns, 50

And give it to this fellow. Keep it, fellow;

And wear it for an honour in thy cap

Till I do challenge it. Give him the crowns.

And, Captain, you must needs be friends with him.

FLUELLEN By this day and this light, the fellow has mettle 55 enough in his belly. Hold, there is twelve pence for you; and I pray you to serve God, and keep you out of prawls, and prabbles, and quarrels, and dissensions, and, I warrant you, it is the better for you.

WILLIAMS I will none of your money. 60

FLUELLEN It is with a good will: I can tell you, it will serve you to mend your shoes. Come, wherefore should you be so

---

31-33 Majesty is . . . now.] From Ff. Q *Maiestie will beare me witnes, and testimony, And auouchments, that this is the gloue.* 31 will] Omitted by Wordsworth. 34, 35 Give . . . it.] Two lines in Ff, ending *Souldier; . . . it:* Prose in Pope, whom editors follow. 37 terms.] Q *words.* 38 And please] From Ff. Cam, Chambers *And please* Wordsworth, Evans, Kittredge, CNS *An please* Delius, Craig, French *An't please* NCE *An it please* 39 martial] F<sup>1-6</sup> *Marshall* F<sup>4</sup> *Marshal* Q *marshals* 41 lord,] Q *Liege,* 44 like yourself.] = in your usual dress. 41-49 All . . . me.] From Ff. Q's version of Williams's speeches are combined in Q and the King's l. 43 is omitted. 46, 47 what . . . shape,] From Ff. Q *whatsoever you receiued vnder that habit,* 47 you take] From Ff. Cam *you to take* 48 as I took you for, I made] From Ff. Q *as you seemed, I had made* 53 the] Ff Q *the* NCE *his* 55 By . . . light,] From Ff. Q *By Iesus,*



pashful? Your shoes is not so good. 'Tis a good silling, I warrant you, or I will change it.

*Enter an English Herald.*

KING HENRY

Now, herald, are the dead numbered? . . .

65

HERALD

Here is the number of the slaughtered French.

*Hands the King a paper which he passes to Exeter.*

KING HENRY

What prisoners of good sort are taken, uncle?

EXETER

Charles Duke of Orleans, nephew to the King;

John Duke of Bourbon, and Lord Bouciqualt.

Of other lords and barons, knights and squires,

70

Full fifteen hundred, besides common men.

This note doth tell me of ten thousand French

That in the field lie slain. Of princes, in this number,

And nobles bearing banners, there lie dead

One hundred twenty six: added to these,

75

Of knights, esquires, and gallant gentlemen,

Eight thousand and four hundred; of the which,

Five hundred were but yesterday dubbed knights.

63 pashful?] Q *queamish?* (Q reverses the order of the statements in this speech.) 64 *Enter . . . Herald.*] From Malone. Ff *Enter Herauld.* The Herald is cut in Q. 66 *Hands . . . Exeter.*] Added by Ed. 72-104 This note . . . thine!] This speech in F<sup>1</sup> is allotted to Henry. In Q it continues Exeter's speech; but at its conclusion Q has Exeter speaking again: Exe. *'Tis wonderfull.* The fact is that the last part of the preceding speech, ll. 98-104, *O God, . . . thine!* is proper to Henry's piety and patriotism, and is not Exeter's. This was put right in the later Q, for Q<sup>3</sup> allots the last part, ll. 98-104, to Henry: King. *O God . . . onely thine.* Moreover, there is a strange break in the text of the speech as printed in F<sup>1</sup>: in l. 98 *five and twentie.* ends a line and *O God*, indented, starts a fresh paragraph, so that a speech-prefix may have been omitted. F<sup>2-4</sup> go further: although the King delivers the preceding lines, they put a new speech-prefix in l. 98: King. *O God*, etc. It seems a safe conclusion that *O God*, should be preceded by the speech-prefix Henry. The preceding speech would then, as in Q Q<sup>3</sup>, be Exeter's; and it is appropriate that he and not the King should deal with the document (as he does in v ii 304). Next we come to ll. 93, 94 *Here was . . . dead?* which contain a comment proper to the King and a question to the holder of the paper. These lines in Q<sup>3</sup> are spoken by the King. Theobald's prefixes are: l. 68 Exe.; l. 72 Henry; l. 95 Exe.; l. 98 *O God*, Henry; l. 104 *'Tis Exe.*; l. 105 Henry. Modern eds. follow F. 73-83 *Of princes, . . . dead:*] From Ff. Q *Of Nobles bearing banners in the field*, (the remainder being cut).

So that, in these ten thousand they have lost,  
 There are but sixteen hundred mercenaries; 80  
 The rest are princes, barons, lords, knights, squires,  
 And gentlemen of blood and quality.  
 The names of those their nobles that lie dead:  
 Charles Delabreth, High Constable of France;  
 Jaques of Chatillon, Admiral of France; 85  
 The Master of the Cross-bows, Lord Rambures;  
 Great Master of France, the brave Sir Guichard Dolphin,  
 John Duke of Alençon, Anthony Duke of Brabant,  
 The brother to the Duke of Burgundy,  
 And Edward Duke of Bar. Of lusty earls, 90  
 Grandpré and Roussi, Faulconbridge and Foix,  
 Beaumont and Marle, Vaudemont and Lestrale.

KING HENRY

Here was a royal fellowship of death!  
 Where is the number of our English dead?

EXETER

Edward the Duke of York, the Earl of Suffolk, 95  
 Sir Richard Ketly, Davy Gam, Esquire:  
 None else of name; and of all other men  
 But five and twenty.

KING HENRY

O God, thy arm was here;  
 And not to us, but to thy arm alone,  
 Ascribe we all! When, without stratagem, 100  
 But in plain shock and even play of battle,  
 Was ever known so great and little loss  
 On one part and on th' other? Take it, God,  
 For it is none but thine!

EXETER

'Tis wonderful!

KING HENRY

Come, go we in procession to the village: 105

84 Delabreth,] Q de le Brute, Q's further efforts with names and titles are:

*The Maister of the crosbows, Iohn Duke Alonson.*  
*Lord Ranbieres, hie Maister of France.*  
*The braue sir Gwigzard, Dolphin. Of Nobelle Charillas,*  
*Gran Prie, and Rosse, Fawconbridge and Foy.*  
*Gerard and Verton. Vandemant and Lestra.*

91 Faulconbridge] F<sup>1-3</sup> Fauconbridge F<sup>4</sup> Faulconbridge Q Fawconbridge  
 Capell, Cam, Wordsworth, Delius, Craig, Chambers, French, Herford,  
 Evans, Kittredge, NCE *Fauconberg* CNS Faulconbridge Foix,] From  
 Capell. Ff Foyes, Q Foy. 92 Vaudemont] F<sup>1</sup> Vandemont Q Vandemant  
 Lestrale.] From Ff. CNS (from Holinshed) *Lestrake*. 94 dead?] Capell  
 here added Herald shews him another paper. Cam, Wordsworth, Delius,  
 Craig, French, Herford, Evans, Kittredge, NCE, CNS follow Capell. 105 we]  
 F<sup>1</sup> *me* Chambers *me* Cole would retain *me* regarding it as the ethical dative.

And be't death proclaimed through our host  
To boast of this or take that praise from God  
Which is his only,

FLUELLEN Is it not lawful, and please your Majesty, to tell how  
many is killed? 110

KING HENRY

Yes, Captain, but with this acknowledgement,  
That God fought for us.

FLUELLEN Yes, my conscience, He did us great good.

KING HENRY

Do we all holy rites:  
Let there be sung 'Non nobis' and 'Te Deum'; 115  
The dead with charity enclosed in clay.  
And then to Calais, and to England then;  
Where ne'er from France arrived more happy men. *Exeunt.*

## ACT V

*Enter Chorus.*

CHORUS

Vouchsafe to those that have not read the story  
That I may prompt them: and of such as have,  
I humbly pray them to admit th' excuse  
Of time, of numbers and due course of things,  
Which cannot in their huge and proper life 5  
Be here presented. Now we bear the King  
Toward Calais. Grant him there: there seen,  
Heave him away upon your wingéd thoughts  
Athwart the sea. Behold, the English beach  
Pales in the flood with men, with wives and boys, 10  
Whose shouts and claps outvoice the deep-mouthed sea,  
Which like a mighty whiffler 'fore the King  
Seems to prepare his way. So let him land,  
And solemnly see him set on to London.  
So swift a pace hath thought, that even now 15

109 and] *Ff and Q and it (omitting not)*. Pope, Wordsworth, Craig, French, Evans, Kittredge, NCE, CNS *an* Cam, Delius *an't* Chambers *and* 112-114 That . . . rites:] Young, 193, would end these lines in *he . . . rites*: making two complete lines. 114 Do . . . rites:] Omitted in Q. 115 'Non nobis'] Q *Nououes* 116 enclosed] Q *entered* 117 And] Q *Weele* Capell, Wordsworth, Craig *We'll* 118 happy] Q *happier* ACT V] *Ff Actus Quintus*. Q omits. Cam and others here add *Prologue*. *Enter Chorus.*] From *Ff*. Q omits whole Chorus. 1 CHORUS] *Ff* omit. 10 flood] *F<sup>1</sup> flood*; *F<sup>2-4</sup> flood*; with wives] From *F<sup>2-4</sup>*. *F<sup>1</sup> Wives*,

You may imagine him upon Blackheath;  
 Where that his lords desire him to have borne  
 His bruised helmet and his bended sword  
 Before him through the city. He forbids it,  
 Being free from vainness and self-glorious pride, 20  
 Giving full trophy, signal and ostent  
 Quite from himself to God. But now behold,  
 In the quick forge and working-house of thought,  
 How London doth pour out her citizens!  
 The Mayor and all his brethren in best sort, 25  
 Like to the senators of th' antique Rome,  
 With the plebeians swarming at their heels,  
 Go forth and fetch their conqu'ring Cæsar in:  
 As, by a lower but by loving likelihood,  
 Were now the general of our gracious Empress, 30  
 As in good time he may, from Ireland coming,  
 Bringing rebellion broach'd on his sword,  
 How many would the peaceful city quit  
 To welcome him! Much more, and much more cause,  
 Did they this Harry. Now in London place him; 35  
 As yet the lamentation of the French  
 Invites the King of England's stay at home;  
 The Emperor's coming in behalf of France  
 To order peace between them; and omit  
 All the occurrences, whatever chanced, 40  
 Till Harry's back-return again to France.  
 There must we bring him; and myself have played  
 The interim, by rememb'ring you 'tis past.  
 Then brook abridgement, and your eyes advance,  
 After your thoughts, straight back again to France. *Exit.* 45

## SCENE I. FRANCE. THE ENGLISH CAMP.

*Enter Fluellen and Gower.*

GOWER Nay, that's right; but why wear you your leek to-day?  
 Saint Davy's day is past.

FLUELLEN There is occasions and causes why and wherefore in  
 all things. I will tell you, asse my friend, Captain Gower: the

29 by] From Ff. Second by omitted by Cam and many other editors. Evans  
 by The deletion would mean that *lower* was to be pronounced *low'r*. 38  
 Emperor's] Ff *Emperour's* Mason conj., Wordsworth, *Delius emperor*. (Em-  
 peror was Sigismund, who arrived in London, 1 May, 1416; Holinshed 198,  
 199.) SCENE I.] Added by Hammer. FRANCE. . . CAMP.] Added by Theobald.  
*Enter . . . Gower.*] From Ff. Q *Enter Gower, and Fluellen.* The sp. prefixes

rascally, scald, beggarly, lousy, pragging knave, Pistol, which 5  
 you and yourself and all the world know to be no petter than a  
 fellow, look you now, of no merits, he is come to me and prings  
 me pread and salt yesterday, look you, and bid me eat my  
 leek. It was in a place where I could not breed no contention  
 with him; but I will be so bold as to wear it in my cap till I see 10  
 him once again, and then I will tell him a little piece of my  
 desires.

*Enter Pistol.*

GOWER Why, here he comes, swelling like a turkey-cock.

FLUELLEN 'Tis no matter for his swellings nor his turkey-cocks.

God pless you, Aunchient Pistol! you scurvly, lousy knave, 15  
 God pless you.

PISTOL

Ha! art thou bedlam? Dost thou thirst, base Trojan,  
 To have me fold up Parca's fatal web?  
 Hence! I am qualmish at the smell of leek.

FLUELLEN I peseech you heartily, scurvly, lousy knave, at my 20  
 desires, and my requests, and my petitions, to eat, look you,  
 this leek. Because, look you, you do not love it, nor your  
 affections and your appetites and your disgestions doo's not  
 agree with it, I would desire you to eat it.

PISTOL

Not for Cadwallader and all his goats. 25

FLUELLEN There is one goat for you. (*Strikes him.*) Will you be  
 so good, scald knave, as eat it?

PISTOL Base Trojan, thou shalt die.

FLUELLEN You say very true, scald knave, when God's will is.

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in F<sup>1</sup> are: Gower, Gour., Gow.; Flu.; Pist. In Q: Gower, Gow.; Flew.; Pist. F<sup>1</sup> has a strong sprinkling of Welsh spellings, and is followed in them by Cam, Evans, Kittredge, NCE, CNS. Some adopt additional Welsh spellings. NCE adds *scurfy* and CNS prefers *does* to *doo's*. Wordsworth, influenced by Hammer, etc., adds *peggarly*, 'orld, pid, pold, preed, Got, Pite, goot, proken. Delius adds 'orld and Craig 'orld, pid, preed, pold. Some prefer *does* and Wordsworth and Delius have *as* for F's *asse*. We follow F<sup>1</sup>. Chambers adds to F *peggarly, preed, pold*. French adds *pid, preed, pold* and reads *does*. Q has little Welsh spelling: *worell, plesse*. 15, 20 lousy] Wordsworth *paltry* 17-19 Ha! ... leek.] Prose in Ff. Verse in Pope, whom editors follow. 17, 28 Trojan,] F<sup>1</sup>,<sup>2</sup> *Troian*, F<sup>3</sup>,<sup>4</sup> *Trojan*, Q *Troyan*, Cam, Wordsworth, Delius, Chambers, Evans, CNS *Trojan*, Craig, French, Kittredge, NCE *Troyan*, 23 affections ... appetites ... disgestions] From Ff. Q *stomacke*, ... *appetite*, ... *digestions*, disgestions] Q, Rowe, Wordsworth, Delius, Craig, Chambers, French *digestions* Cam, Evans, Kittredge, NCE, CNS *digestions* Both forms of the word were in use. *doo's*] F<sup>1-3</sup> *doo's* Some editors *does* 26 (*Strikes him.*)] From Ff. Q He strikes him. 29-34 You ... leek.] From Ff. Reduced in Q to *I. I*

I will desire you to live in the meantime, and eat your victuals. 30  
Come, there is sauce for it. (*Strikes him.*) You called me yesterday mountain-squire, but I will make you to-day a squire of low degree. I pray you fall to. If you can mock a leek, you can eat a leek.

GOWER Enough, Captain: you have astonished him. 35

FLUELLEN I say I will make him eat some part of my leek, or I will peat his pate four days. Bite, I pray you: it is good for your green wound and your bloody coxcomb.

PISTOL Must I bite?

FLUELLEN Yes, certainly, and out of doubt and out of question 40  
too, and ambiguities.

PISTOL By this leek, I will most horribly revenge I eat and eat I swear—

FLUELLEN Eat, I pray you. Will you have some more sauce to your leek? There is not enough leek to swear by. 45

PISTOL

Quiet thy cudgel: thou dost see I eat.

FLUELLEN Much good do you, scald knave, heartily. Nay, pray you, throw none away: the skin is good for your broken coxcomb. When you take occasions to see leeks hereafter, I pray you, mock at 'em; that is all. 50

PISTOL Good.

FLUELLEN Ay, leeks is good. Hold you, there is a groat to heal your pate.

PISTOL Me a groat!

FLUELLEN Yes, verily and in truth, you shall take it, or I have 55  
another leek in my pocket, which you shall eat.

*know I shall dye, meane time, I would Desire you to liue and eate this Leeke.* 31 (*Strikes him.*)] Added by Pope. 37 four days.] From Ff. Q *Four days, and foure nights,* 42 I will] Wordsworth *I'll* 42, 43 By . . . swear—] F<sup>1</sup> *By this Leeke, I will most horribly reuenge I eate and eate I sweare.* Omitted in Q. Verse in Dyce in three lines, ending *leek, . . . I eat . . . swear.* revenge I eat and eat I swear—] Johnson conj., Steevens, Chalmers, etc., Wordsworth *revenge; I eat, and eke I swear Knight revenge; I eat—and eat—I swear.* Cam, Globe, Herford *revenge: I eat and eat, I swear— Delius revenge. I eat, and eat I swear—* Craig, French, Evans, NCE *revenge. I eat and eat, I swear— Chambers revenge!—I eat and eat, I swear! Kittredge revenge! I eat, and yet, I swear—CNS revenge I eat and eat I swear.* Cam conj. *revenge: I eat! an I eat, I swear—* Percy Simpson (Simpson: SP, 12), commenting on F's punctuation, remarks that the words come wildly from Pistol while the cudgel provides a satisfactory punctuation. This is one of the passages, with its absence of stops, which converted Pollard to Simpson's view that the punctuation in F could be dramatic rather than grammatical (Pollard: SF, xvii f.). Knight had some idea of punctuation by the cudgel but thought dashes advisable. 47 good . . . you,] Wordsworth *goot do it you,*

## PISTOL

I take thy groat in earnest of revenge.

FLUELLEN If I owe you anything, I will pay you in cudgels. You shall be a woodmonger, and buy nothing of me but cudgels God b' wi' you, and keep you, and heal your pate. *Exit.* 60

PISTOL All hell shall stir for this.

GOWER Go, go. You are a counterfeit cowardly knave. Will you mock at an ancient tradition, begun upon an honourable respect, and worn as a memorable trophy of predeceased valour, and dare not avouch in your deeds any of your words? 65 I have seen you gleeking and galling at this gentleman twice or thrice. You thought, because he could not speak English in the native garb, he could not therefore handle an English cudgel. You find it otherwise: and henceforth let a Welsh correction teach you a good English condition. Fare ye well. *Exit.* 70

## PISTOL

Doth Fortune play the huswife with me now?

News have I that my Nell is dead i' th' spital

Of malady of France;

And there my rendezvous is quite cut off.

Old I do wax; and from my weary limbs 75

Honour is cudgelled. Well, bawd I'll turn,

And something lean to cutpurse of quick hand.

To England will I steal, and there I'll steal;

And patches will I get unto these cudgelled scars,

And swear I got them in the Gallia wars. *Exit.* 80

60 God b' wi' you,] F<sup>1</sup>. \* *God bu'y you*, F<sup>2</sup>. \* *Gud bu'y you*, Q *God bwy you*, Cam, Wordsworth, Evans, Kittredge *God b' wi' you*, Delius, Craig, French, NCE *God be wi' you*, Chambers, CNS *God bye you*, 62-70 GOWER Go . . . well.] Omitted in Q. 63 begun] Ff *began* Capell's change, which most editors adopt, but Chambers *began* 71-78 Doth . . . steal;] Prose in Ff. Verse in Pope, whom editors follow. 72 Nell] Ff Q *Doll* Cam, Chambers, French, CNS *Doll* Capell, Wordsworth, Delius, Craig and others *Nell* Cam retains *Doll* on principle; Dover Wilson because he holds that Falstaff originally figured in the play, and had to be withdrawn, when parts of his speeches were transferred to Pistol, so that *Doll* in this passage, left in by oversight, applicable enough if Falstaff spoke, is inappropriate for Pistol. See Introduction. 73 Of . . . France;] Omitted by Wordsworth. *malady*] Ff *a malady* Pope's change, generally adopted, but Chambers *a malady* 76 bawd] Wordsworth *rogue* 79 cudgelled scars.] Ff *cudgeld scarres*, Q *skarres* Wordsworth omits *cudgelled* 80 swear] F<sup>1</sup>. \* *swore* F<sup>2</sup>. \* *swear* Q *swears* *Exit.*] Ff *Exit.* Q *Exit Pistol.*

## SCENE II. FRANCE. A ROYAL PALACE AT TROYES.

*Enter, at one door, King Henry, Exeter, Bedford, Gloucester, Clarence, Warwick, Westmoreland, Huntingdon, and other Lords; at another, the French King, Queen Isabel, the Princess Katharine, Alice and other Ladies; the Duke of Burgundy, and his train.*

## KING HENRY

Peace to this meeting, wherefore we are met!  
 Unto our brother France, and to our sister,  
 Health and fair time of day. Joy and good wishes  
 To our most fair and princely cousin Katharine;  
 And, as a branch and member of this royalty,  
 By whom this great assembly is contrived,  
 We do salute you, Duke of Burgundy.  
 And, Princes French, and peers, health to you all!

5

## FRENCH KING

Right joyous are we to behold your face,

SCENE II.] Added by Hanmer. FRANCE. . . TROYES.] Added by Ed. after Theobald. *Enter . . . train.*] From Cam (with addition of Clarence and Huntingdon by Ed.) after Ff, Capell, Theobald, Malone. F<sup>1</sup> Enter at one doore, King Henry, Exeter, Bedford, Warwick, and other Lords. At another, Queene Isabel, the King, the Duke of Bourgongne, and other French. Q Enter at one doore, the King of *England* and his Lords. And at the other doore, the King of *France*, Queene Katherine, the Duke of *Burbon*, and others. In ll. 83-85 of this Sc. Henry addresses Exeter, Thomas of Clarence, Gloucester, Warwick and Huntingdon as being present. Apart from the collective 'Lords' and 'All' (ll. 324, 337), only Exeter and Westmoreland, among the Lords present, have speaking parts. Warwick and Gloucester speak elsewhere in the play. Huntingdon and Clarence are mute and are not included as a rule in the *Dramatis Personæ* or given entrance. CNS includes Clarence among the King's brothers in the Dr. *Personæ* but gives him no entrance. Herford gives him entrance but omits him from the Dr. *Personæ*. On the participation of Clarence and Huntingdon in events in France, see Holinshed, 201. Clarence is also given entry in i ii with Gloucester, Bedford and Warwick, none of whom there speaks. The sp.-prefixes in F<sup>1</sup> are: King, Eng., England; Fra., France, French King; Quee.; Burg.; Kath., Kate; Lady; West.; Exet.; Lords; All. In Q: Harry, Har.; Fran., France; Duk.; Kate, Ka.; Lady; Exe. The French in F<sup>1</sup> is much mutilated and has been corrected by successive editors. Cam, Chambers, NCE modernise, retain *François*, *Anglois*. Cam and others have *vat* for F<sup>1</sup>'s *wat* Wordsworth, French, CNS modernise. Others, while modernising, retain some archaic forms: Delius, Craig and Evans keep *moy*, *vrayment*, *vostre*, *estes*, *François*, *Anglois*, *noces*, etc. (Craig *noces*); and Kittredge has some of these, but fewer such forms on the whole. 5 royalty.] Q *stock*: 7 Burgundy.] F<sup>1</sup> Burgogne, F<sup>2</sup>. 4 Burgoigne, F<sup>3</sup> Bargoigne Q Burgondie.



Most worthy brother England. Fairly met. 10  
So are you, Princes English, every one.

QUEEN ISABEL

So happy be the issue, brother England,  
Of this good day and of this gracious meeting  
As we are now glad to behold your eyes;  
Your eyes, which hitherto have borne in them 15  
Against the French that met them in their bent,  
The fatal balls of murdering basilisks.  
The venom of such looks, we fairly hope,  
Have lost their quality, and that this day  
Shall change all griefs and quarrels into love. 20

KING HENRY

To cry amen to that, thus we appear.

QUEEN ISABEL

You English Princes all, I do salute you.

BURGUNDY

My duty to you both, on equal love,  
Great Kings of France and England! That I have laboured,  
With all my wits, my pains and strong endeavours, 25  
To bring your most imperial Majesties  
Unto this bar and royal interview,  
Your mightiness on both parts best can witness.  
Since then my office hath so far prevailed  
That, face to face and royal eye to eye, 30  
You have congregated, let it not disgrace me  
If I demand, before this royal view,  
What rub or what impediment there is,  
Why that the naked, poor and mangled Peace,  
Dear nurse of arts, plenties and joyful births, 35  
Should not in this best garden of the world,  
Our fertile France, put up her lovely visage?  
Alas, she hath from France too long been chased,  
And all her husbandry doth lie on heaps,  
Corrupting in it own fertility. 40  
Her vine, the merry cheerer of the heart,  
Unpruned dies; her hedges even-pleached,  
Like prisoners wildy overgrown with hair,  
Put forth disordered twigs; her fallow leas

12 QUEEN ISABEL] The Queen's part is omitted in Q. England,] F<sup>1</sup> Ireland F<sup>2-4</sup> England, 23-67 My duty . . . qualities.] Reduced in Q to 4 lines. 24 I have] Pope, Wordsworth I've 35 plenties] Dyce, Wordsworth, Kittredge plenty 40 it] F<sup>1</sup>, <sup>2</sup> it F<sup>2-4</sup> it's Cam, Chambers, French, Evans, Kittredge, NCE, CNS it Wordsworth, Delius, Craig its 42 even-pleached,] From Hanmer. F<sup>1</sup>, <sup>2</sup> even pleach'd, F<sup>2-4</sup> even, pleach'd, Editors follow Hanmer.

The darnel, hemlock and rank fumitory 45  
 Doth root upon, while that the coulter rusts  
 That should deracinate such savagery.  
 The even mead, that erst brought sweetly forth  
 The freckled cowslip, burnet and green clover,  
 Wanting the scythe, all uncorrected, rank, 50  
 Conceives by idleness, and nothing teems  
 But hateful docks, rough thistles, kecksies, burs,  
 Losing both beauty and utility;  
 And all our vineyards, fallows, meads, and hedges, .  
 Defective in their natures, grow to wildness. 55  
 Even so our houses and ourselves and children  
 Have lost, or do not learn for want of time,  
 The sciences that should become our country;  
 But grow like savages,—as soldiers will  
 That nothing do but meditate on blood,— 60  
 To swearing and stern looks, diffused attire  
 And everything that seems unnatural.  
 Which to reduce into our former favour  
 You are assembled: and my speech entreats  
 That I may know the let why gentle Peace 65  
 Should not expel these inconveniences  
 And bless us with her former qualities.

## KING HENRY

If, Duke of Burgundy, you would the peace  
 Whose want gives growth to th' imperfections  
 Which you have cited, you must buy that peace 70  
 With full accord to all our just demands;  
 Whose tenors and particular effects  
 You have enscheduled briefly in your hands.

## BURGUNDY

The King hath heard them, to the which as yet  
 There is no answer made.

## KING HENRY

Well then the peace, 75  
 Which you before so urged, lies in his answer.

45 fumitory] F<sup>1-3</sup> *Femetary*, F<sup>4</sup> *Fumitory*, 46 Doth] Ff *Doth* Hanmer, Wordsworth *Do* 50 all] Ff *withall* Rowe's emendation, generally adopted. 53-55 utility; And all . . . wildness.] This is the punctuation in Ff. Capell (after Roderick) altered *all* to *as* on account of *Even* in l. 56 and this has led to changes of punctuation. Cam, Wordsworth, Chambers, Evans, Kittredge *utility*. And *as* . . . *wildness*, Delius *utility*; And *as* . . . *wildness*; Craig, CNS *utility*; And *as* . . . *wildness*, French, NCE follow F. Kellner supports Capell's *as* for *all* 61 diffused] F<sup>1-3</sup> *defus'd* F<sup>4</sup> *diffus'd* Chambers *defused* Evans, Kittredge *defus'd* Others follow F<sup>4</sup>. 75, 76 Well . . . urged.] Arranged as in Pope. One line in Ff (ll. 74-76 omitted in Q).

## FRENCH KING

I have but with a cursory eye  
 O'erglanced the articles. Pleaseth your Grace  
 To appoint some of your Council presently  
 To sit with us once more, with better heed 80  
 To re-survey them, we will suddenly  
 Pass our accept and peremptory answer.

## KING HENRY

Brother, we shall. Go, uncle Exeter,  
 And brother Clarence, and you, brother Gloucester,  
 Warwick and Huntingdon, go with the King; 85  
 And take with you free power to ratify,  
 Augment, or alter, as your wisdoms best  
 Shall see advantageable for our dignity,  
 Anything in or out of our demands;  
 And we'll consign thereto. Will you, fair sister, 90  
 Go with the princes, or stay here with us?

## QUEEN ISABEL

Our gracious brother, I will go with them.  
 Happily a woman's voice may do some good,  
 When articles too nicely urged be stood on.

## KING HENRY

Yet leave our cousin Katharine here with us. 95  
 She is our capital demand, comprised  
 Within the fore-rank of our articles.

## QUEEN ISABEL

She hath good leave.

*Exeunt all except Henry, Katharine, and Alice.*

77 cursory] F<sup>1</sup> *curseleary* F<sup>2-4</sup> *curseleary* Q *cursenary* Q<sup>3</sup> *cursorary*  
 Editors from Pope onwards adopted the Q<sup>3</sup> reading, which seems to be a  
 unique example of the word, until CNS read *curstitory curseleary* could  
 certainly be a misreading of *cursetorie* or *curstorie* 83-98 Brother, . . .  
 leave.] Cut to 4 lines in Q. 93 Happily] From F<sup>1</sup>. F<sup>2</sup>, \* *Happely* F<sup>4</sup> *Haply*  
 Cam, Wordsworth, Delius, Craig, Chambers, French, Evans, NCE, CNS  
*Haply* Kittredge *Happily* 98 *Exeunt . . . Alice.*] Ff. *Exeunt omnes*. Manet  
 King and Katherine. Q Exit King and the Lords. Manet Harry, Katherine,  
 and the Gentlewoman. French in Ff is in italics. The cut-down Q version  
 which succeeds here is poor. The wooing starts off thus:

Hate. Now Kate, you have a blunt wooer here  
 Left with you.  
 If I could win thee at leapfrog,  
 Or with vawting with my armour on my backe,  
 Into my saddle,  
 Without brag be it spoken,  
 I'de make compare with any.

This corresponds to the speech beginning *Marry*, l. 128; and in Q it consists

- KING HENRY Fair Katharine, and most fair,  
Will you vouchsafe to teach a soldier terms  
Such as will enter at a lady's ear 100  
And plead his love-suit to her gentle heart?
- KATHARINE Your Majesty shall mock at me: I cannot speak  
your England.
- KING HENRY O fair Katharine, if you will love me soundly with  
your French heart, I will be glad to hear you confess it brokenly 105  
with your English tongue. Do you like me, Kate?
- KATHARINE *Pardonnez-moi*, I cannot tell vat is 'like me.'
- KING HENRY An angel is like you, Kate, and you are like an angel.
- KATHARINE *Que dit-il? que je suis semblable à les anges?*
- ALICE *Oui, vraiment, sauf votre grâce, ainsi dit-il.* 110
- KING HENRY I said so, dear Katharine, and I must not blush to  
affirm it.
- KATHARINE *O bon Dieu! les langues des hommes sont pleines de  
tromperies.*
- KING HENRY What says she, fair one? that the tongues of men 115  
are full of deceits?
- ALICE *Oui, dat de tongues of de mans is be full of deceits.  
Dat is de Princess.*
- KING HENRY The Princess is the better Englishwoman. I' faith,  
Kate, my wooing is fit for thy understanding. I am glad thou 120  
canst speak no better English, for, if thou couldst, thou wouldst  
find me such a plain king that thou wouldst think I had sold my  
farm to buy my crown. I know no ways to mince it in love, but  
directly to say 'I love you': then if you urge me farther than to  
say 'Do you in faith?' I wear out my suit. Give me your answer; 125  
i' faith, do: and so clap hands and a bargain. How say you, lady?
- KATHARINE *Sauf votre honneur*, me understand well.
- KING HENRY Marry, if you would put me to verses or to dance  
for your sake, Kate, why you undid me. For the one, I have  
neither words nor measure, and for the other, I have no 130  
strength in measure, yet a reasonable measure in strength. If I  
could win a lady at leapfrog, or by vaulting into my saddle with  
my armour on my back, under the correction of bragging be it

of 17 lines, as above in style. Furnivall's Corrections to the Prætorius facsimile change the speech-prefix Hate to Kate. It is Hate in the Bodley copy. 107 *Pardonnez . . . vat*] Ff *Pardonne . . . wat* 110 *vraiment*.] F<sup>1</sup> *verayment* 124 *farther*] Ff *farther*, Wordsworth, Delius, Craig, French *further* Cam, Chambers, Evans, Kittredge, NCE, CNS *farther* 127 *well*.] Ff *well*. Keightley thought sense and metre demanded *not well*. Wordsworth *not well*. 128 *Marry*.] Parts of this speech are included in the Q version of the speech which begins in F at L 181. See Appendix C. 129-131 *For . . . strength*.] Omitted by Wordsworth. 132 *vaulting*] From F<sup>2</sup>. 4. F<sup>1</sup>. 2 Q *vawting* 133 under . . . bragging] Q *Without brag*

spoken, I should quickly leap into a wife. Or if I might buffet  
 for my love, or bound my horse for her favours, I could lay on 135  
 like a butcher and sit like a jack-an-apes, never off. But, before  
 God, Kate, I cannot look greenly nor gasp out my eloquence,  
 nor I have no cunning in protestation: only downright oaths,  
 which I never use till urged, nor never break for urging. If thou  
 canst love a fellow of this temper, Kate, whose face is not 140  
 worth sunburning, that never looks in his glass for love of  
 anything he sees there, let thine eye be thy cook. I speak to thee  
 plain soldier. If thou canst love me for this, take me; if not, to  
 say to thee that I shall die, is true; but for thy love, by the Lord,  
 no;—yet I love thee too. And while thou liv'st, dear Kate, take 145  
 a fellow of plain and uncoined constancy; for he perforce must  
 do thee right, because he hath not the gift to woo in other places.  
 For these fellows of infinite tongue, that can rhyme themselves  
 into ladies' favours, they do always reason themselves out again.  
 What! a speaker is but a prater; a rhyme is but a ballad. A good 150  
 leg will fall; a straight back will stoop; a black beard will turn  
 white; a curled pate will grow bald; a fair face will wither; a  
 full eye will wax hollow: but a good heart, Kate, is the sun and  
 the moon; or, rather, the sun, and not the moon; for it shines  
 bright and never changes, but keeps his course truly. If thou 155  
 would have such a one, take me; and take me, take a soldier;  
 take a soldier, take a king. And what sayst thou then to my  
 love? Speak, my fair, and fairly, I pray thee.

KATHARINE Is it possible dat I sould love de enemy of France?

KING HENRY No, it is not possible you should love the enemy of 160  
 France, Kate: but, in loving me, you should love the friend of  
 France, for I love France so well that I will not part with a  
 village of it: I will have it all mine. And, Kate, when France is  
 mine and I am yours, then yours is France and you are mine.

KATHARINE I cannot tell vat is dat. 165

KING HENRY No, Kate? I will tell thee in French; which I am  
 sure will hang upon my tongue like a new-married wife about  
 her husband's neck, hardly to be shook off. *Je quand sur le*  
*possession de France, et quand vous avez le possession de moi,—*  
 let me see, what then? Saint Denis be my speed!—*donc votre* 170

134 I . . . wife.] Q *Ide make compare with any.* 136, 137 before God,] Wordsworth *by my soul*, 138, 139 only . . . urging.] Omitted by Wordsworth. 144 by the Lord,] Ff *by the L.* Wordsworth *i' good faith*, 159 sould] From Ff. NCE *should* 160-164, 166-173] See Appendix B. 165 vat] Ff *wat* See ll. 107, 240. 168-171 *Je . . . mienne.*] Spellings in F<sup>1</sup> are Fraunce, & aues (*avez*), moy, vostre, estes. Wordsworth revises and modernises F. Henry, being very English, speaks broken French. For the Q version, which is instructive, see Appendix B. Chambers's text is like Wordsworth's. Other modern editors preserve F, some with archaic spellings.

*est France et vous êtes mienne.* It is as easy for me, Kate, to conquer the kingdom as to speak so much more French. I shall never move thee in French, unless it be to laugh at me.

KATHARINE *Sauf votre honneur, le Français que vous parlez, il est meilleur que l'Anglais lequel je parle.* 175

KING HENRY No, faith, is't not, Kate. But thy speaking of my tongue, and I thine, most truly-falsely, must needs be granted to be much at one. But, Kate, dost thou understand thus much English: Canst thou love me?

KATHARINE I cannot tell. 180

KING HENRY Can any of your neighbours tell, Kate? I'll ask them. Come, I know thou lovest me: and at night, when you come into your closet, you'll question this gentlewoman about me; and I know, Kate, you will to her dispraise those parts in me that you love with your heart. But, good Kate, mock me 185 mercifully; the rather, gentle Princess, because I love thee cruelly. If ever thou beest mine, Kate, as I have a saving faith within me tells me thou shalt, I get thee with scambling, and thou must therefore needs prove a good soldier-breeder. Shall not thou and I, between Saint Denis and Saint George, com- 190 pound a boy, half French, half English, that shall go to Constantinople and take the Turk by the beard? Shall we not? What sayst thou, my fair flower-de-luce?

KATHARINE I do not know dat.

KING HENRY No, 'tis hereafter to know, but now to promise. 195 Do but now promise, Kate, you will endeavour for your French part of such a boy, and for my English moiety take the word of a king and a bachelor. How answer you, *la plus belle Katharine du monde, mon très cher et devin déesse?*

KATHARINE Your Majestee ave *fausse* French enough to deceive 200 de most *sage demoiselle* dat is *en France*.

KING HENRY Now, fie upon my false French! By mine honour, in true English, I love thee, Kate: by which honour I dare not swear thou lovest me; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect of 205

174, 175 *Sauf* . . . *parle*.] F<sup>1</sup> *Sauf* vostre honeur, le Francois ques vous parleis, il & milieus que l'Anglois le quel le parle. (& was obviously spelt *et* in the MS.). 176-199 No, . . . *déesse*.] Omitted in Q. 177 truly-falsely.] Cam added hyphen. 181 Can any] See Appendix C to this play. 189 Shall] From Ff. NCE *Shalt* 196-198 Do . . . bachelor.] Omitted by Wordsworth. 199 *mon* . . . *déesse*.] F<sup>1</sup> *mon trescher & deuin deesse*. Some editors correct the genders as *chère* . . . *divine* 200, 201 *Your* . . . *France*.] F<sup>1</sup> for *demoiselle* has *Damoiseil* Q *A your Maiesty has false France inough To deceiue de best Lady in France*. 205 untempering] From Ff. Warburton, Wordsworth *untempting* Kellner favours Warburton's emendation.

my visage. Now, beshrew my father's ambition! He was thinking of civil wars when he got me. Therefore was I created with a stubborn outside, with an aspect of iron, that, when I come to woo ladies, I fright them. But, in faith, Kate, the elder I wax, the better I shall appear. My comfort is that old age, 210 that ill layer up of beauty, can do no more spoil upon my face. Thou hast me, if thou hast me, at the worst; and thou shalt wear me, if thou wear me, better and better. And therefore tell me, most fair Katharine, will you have me? Put off your maiden blushes; avouch the thoughts of your heart with the looks of an 215 empress; take me by the hand, and say 'Harry of England, I am thine': which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud 'England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine'; who, though I speak it before his face, if he be not fellow with the best king, 220 thou shalt find the best king of good fellows. Come, your answer in broken music; for thy voice is music and thy English broken: therefore, queen of all, Katharine, break thy mind to me in broken English, wilt thou have me?

KATHARINE Dat is as it shall please de *roi mon père*. 225

KING HENRY Nay, it will please him well, Kate: it shall please him, Kate.

KATHARINE Den it sall also content me.

KING HENRY Upon that I kiss your hand, and I call you my queen. 230

KATHARINE *Laissez, mon seigneur, laissez, laissez! Ma foi, je ne veux point que vous abaissiez votre grandeur en baisant la main d'une, notre Seigneur, indigne serviteur. Excusez-moi, je vous supplie, mon très-puissant seigneur.*

KING HENRY Then I will kiss your lips, Kate. 235

KATHARINE *Les dames et demoiselles pour être baisées devant leur nocces, il n'est pas la coutume de France.*

KING HENRY Madam my interpreter, what says she?

206 was] Wordsworth *was always* 207 when . . . me.] Omitted by Wordsworth. 225 shall] Ff *shall* Delius, French, NCE *shall* Others *sall* 229 and I] Ff *and I* NCE *and* 231 *Laissez,*] Ff *Laisse* 233 *d'une, notre Seigneur, indigne*] F<sup>1</sup> *d'une nostre Seigneur indigne* Pope *d'une vostre indigne* Nicholson conj. *d'une de votre seigneurie, l'indigne or d'une indigne serviteur de votre seigneurie* Cam, Chambers, French, Evans, Kittredge, NCE, CNS *d'une de votre (or vostre) seigneurie indigne* Wordsworth, Delius, Craig *d'une votre (or vostre) indigne* It does not appear necessary to depart so far from the English-French as editors do. 236, 237 *Les . . . France.*] F<sup>1</sup> *Les Dames & Demoisels pour estre baisée deuant leur nopcese il net pas le costume de France. Q O mon du le ne voudroy faire quelque chose Pour toute le monde, Ce ne poynt votree fachlon en four.* Kellner points out, for *votree* read *notre* and for *four* read *France*.

ALICE           Dat it is not be de fashion *pour les ladies* of  
France,—I cannot tell vat is *balser* en English. 240

KING HENRY To kiss.

ALICE           Your Majesty *entendre* better *que moi*.

KING HENRY It is not a fashion for the maids in France to kiss  
before they are married, would she say?

ALICE           *Oui, vraiment.* 245

KING HENRY O Kate, nice customs curtsy to great kings. Dear  
Kate, you and I cannot be confined within the weak list of a  
country's fashion. We are the makers of manners, Kate; and  
the liberty that follows our places stops the mouth of all find-  
faults; as I will do yours for upholding the nice fashion of 250  
your country in denying me a kiss. Therefore, patiently and  
yielding. (*Kissing her.*) You have witchcraft in your lips, Kate.  
There is more eloquence in a sugâr touch of them than in the  
tongues of the French council; and they should sooner persuade  
Harry of England than a general petition of monarchs. Here 255  
comes your father.

*Enter the French King and his Queen, Burgundy, and other Lords.*

BURGUNDY God save your Majesty! My royal cousin, teach  
you our princess English?

KING HENRY I would have her learn, my fair cousin, how  
perfectly I love her; and that is good English. 260

BURGUNDY Is she not apt?

KING HENRY Our tongue is rough, coz, and my condition is not  
smooth; so that, having neither the voice nor the heart of  
flattery about me, I cannot so conjure up the spirit of love in  
her, that he will appear in his true likeness. 265

BURGUNDY Pardon the frankness of my mirth, if I answer you

239 fashion] F<sup>1</sup>, Kittredge, CNS *fashon* Q *fasion* 240 vat] F<sup>1-3</sup> *wat* F<sup>4</sup> *what*  
As in other lines, some editors such as Cam and Chambers read *vat* Others  
*wat baiser*] Ff *buisse* Q *to bassie*? Hammer's correction, generally adopted. 242  
*entendre . . . moi.*] All in italics in Ff. 243 a] Ff a NCE the 245 *vraiment.*] Ff  
verayment. 252 (*Kissing her.*)] Added by Rowe. 256 *Enter . . . Lords.*] Ff  
*Enter the French Power, and the English Lords.* Q *Enter the King of*  
*France, and the Lordes.* 257, 258 God . . . English?] Prose in Ff. Capell,  
Wordsworth, Delius, Kittredge print in two lines ending *cousin, . . . English?*  
257-303 BURGUNDY God . . . *natures.*] Cut in Q which continues Henry's  
speech with *How now my Lords?* and proceeds:

France. *Brother of England,*  
*We haue orered the Articles,*  
*And haue agreed to all that we in sedule had.*

Then Exeter begins *Only he hath, etc.*, l. 304. 266-293 BURGUNDY Pardon  
. . . entered. KING HENRY] Omitted by Wordsworth.



for that. If you would conjure in her, you must make a circle;  
if conjure up love in her in his true likeness, he must appear  
naked and blind. Can you blame her then, being a maid yet  
rosed over with the virgin crimson of modesty, if she deny the  
appearance of a naked blind boy in her naked seeing self? It  
were, my lord, a hard condition for a maid to consign to. 270

KING HENRY Yet they do wink and yield, as love is blind and  
enforces.

BURGUNDY They are then excused, my lord, when they see not  
what they do. 275

KING HENRY Then, good my lord, teach your cousin to consent  
winking.

BURGUNDY I will wink on her to consent, my lord, if you will  
teach her to know my meaning. For maids, well summered  
and warm kept, are like flies at Bartholomew-tide, blind, though  
they have their eyes; and then they will endure handling, which  
before would not abide looking on. 280

KING HENRY This moral ties me over to time and a hot summer;  
and so I shall catch the fly, your cousin, in the latter end, and  
she must be blind too. 285

BURGUNDY As love is, my lord, before it loves.

KING HENRY It is so: and you may, some of you, thank love for  
my blindness, who cannot see many a fair French city for one  
fair French maid that stands in my way. 290

FRENCH KING Yes, my lord, you see them perspectively, the  
cities turned into a maid; for they are all girdled with maiden  
walls that war hath never entered.

KING HENRY Shall Kate be my wife?

FRENCH KING So please you. 295

KING HENRY I am content; so the maiden cities you talk of may  
wait on her: so the maid that stood in the way for my wish shall  
show me the way to my will.

FRENCH KING We have consented to all terms of reason.

KING HENRY Is't so, my lords of England? 300

WESTMORELAND

The king hath granted every article:  
His daughter first, and then in sequel all,  
According to their firm proposéd natures.

EXETER

Only he hath not yet subscribed this (*perusing document*):

296-298 so . . . will.] Omitted by Wordsworth. 302 then] From F<sup>2-4</sup>. Omitted  
in F<sup>1</sup>, Kittredge. in sequel] Ff in *sequele*, all, Chambers in *sequela* all, See  
note to ll. 257-303. 304 (*perusing document*)] Added by Ed. 304-310 Only  
. . . *Franciæ*.] For the Q version, see Appendix C to this play.

Where your Majesty demands, that the King of France, 305  
 having any occasion to write for matter of grant, shall name  
 your Highness in this form and with this addition, in French,  
*Notre très-cher fils Henri, Roi d'Angleterre, Héritier de France;*  
 and thus in Latin, *Præclarissimus filius noster Henricus, Rex*  
*Angliæ, et Hæres Franciæ.* 310

FRENCH KING

Nor this I have not, brother, so denied  
 But your request shall make me let it pass.

KING HENRY

I pray you then, in love and dear alliance,  
 Let that one article rank with the rest;  
 And thereupon give me your daughter. 315

FRENCH KING

Take her, fair son, and from her blood raise up  
 Issue to me; that the contending kingdoms  
 Of France and England, whose very shores look pale  
 With envy of each other's happiness,  
 May cease their hatred, and this dear conjunction 320  
 Plant neighbourhood and Christianlike accord  
 In their sweet bosoms, that never war advance  
 His bleeding sword 'twixt England and fair France.

LORDS Amen!

KING HENRY

Now welcome, Kate: and bear me witness all,  
 That here I kiss her as my sovereign queen. 325

*Flourish.*

QUEEN ISABEL

God, the best maker of all marriages,  
 Combine your hearts in one, your realms in one!  
 As man and wife, being two, are one in love,  
 So be there 'twixt your kingdoms such a spousal 330  
 That never may ill office, or fell jealousy,  
 Which troubles oft the bed of blessed marriage,  
 Thrust in between the paction of these kingdoms  
 To make divorce of their incorporate league;  
 That English may as French, French Englishmen, 335  
 Receive each other. God speak this Amen!

ALL Amen!

308 *Héritier*] Ff Heretere 309 *Præclarissimus*] So in Ff, Holinshed (202) and Hall's edn. of 1550. Hall, 1548, had Precharissimus Cam, Delius, Craig, Chambers, French, Evans, CNS *Præclarissimus* Warburton conj., Wordsworth, Kittredge, NCE *Præclarissimus* For Q, see Appendix C to this play. 324 LORDS] From Ff. Rowe, Cam, Wordsworth, Delius, Craig, Chambers, French, Evans, CNS All. Kittredge, NCE Lords. 333 paction] F<sup>1</sup>. <sup>a</sup> *Pation* F<sup>2</sup>. <sup>a</sup> *Passion* Theobald's change, which editors adopt. 337 ALL] From Ff.

## KING HENRY

Prepare we for our marriage: on which day,  
 My Lord of Burgundy, we'll take your oath,  
 And all the peers', for surety of our leagues. 340  
 Then shall I swear to Kate, and you to me;  
 And may our oaths well kept and prosp'rous be!

*Sennet. Exeunt.*

## EPILOGUE

*Enter Chorus.*

## CHORUS

Thus far, with rough and all-unable pen,  
 Our bending author hath pursued the story,  
 In little room confining mighty men,  
 Mangling by starts the full course of their glory. 5  
 Small time, but in that small most greatly lived  
 This star of England. Fortune made his sword,  
 By which the world's best garden he achieved,  
 And of it left his son imperial lord.  
 Henry the Sixth, in infant bands crowned King  
 Of France and England, did this king succeed; 10  
 Whose state so many had the managing  
 That they lost France and made his England bleed:  
 Which oft our stage hath shown; and, for their sake,  
 In your fair minds let this acceptance take. *Exit.*

338-342 Prepare, etc.] The preceding lines on amity between France and England are omitted in Q, which ends:

Har. *Why then faire Katherine,  
 Come give me thy hand:  
 Our mariage will we present solemnise,  
 And end our hatred by a bond of loue.  
 Then will I sweare to Kate, and Kate to mee:  
 And may our vows once made, vnbroken bee.*

FINIS.

EPILOGUE] Not in Ff. Q omits the whole Epilogue. 14 *Exit.*] Added by Capell.

# APPENDICES TO KING HENRY THE FIFTH

## APPENDIX A

Henry's claim to the French Crown was founded on his descent from Isabella, wife of Edward II, daughter of Philip IV (the Fair) of France, son of Philip III. Katharine also descended from Philip III through Charles VI, Charles V, John, Philip VI, and Charles of Valois, son to Philip: so that Henry's marriage was dynastic, giving him a double claim. *The Famous Victories* misstates the English succession and avoids the problem of Salic law. Isabella was great-great-grandmother of Henry and wife of Edward II, not great-grandmother and wife of Edward III. The Archbishop says:

Your right to the French Crowne of *France*  
Came by your great grandmother *Izabel*,  
Wife to King *Edward* the third,  
And sister to *Charles* the French King:  
Now if the French King deny it, as likely inough he wil,  
Then must you take your sword in hand,  
And conquer the right.  
Let the vsurped Frenchman know,  
Although your predecessors haue let it passe, you wil not:  
For your Country men are willing with purse and men,  
To aide you.  
(*Famous Victories*, sig. D 2.)

In Q<sup>1</sup> of *Henry V* the Archbishop's speech as given in F is reduced and corrupted, the passage on Pepin, ll. 64-68, being omitted although referred to later in the Q text. The passage on King Lewis is likewise omitted and the reference to 'his satisfaction' is transferred later to 'King *Charles*.' The passage in Q corresponding to our ll. 54-90 is:

Thus doth it well appeare the salicke lawe  
Was not deuised for the realme of *France*,  
Nor did the French possesse the salicke land,  
Vntill 400. one and twentie yeares  
After the function of king *Faramont*;  
Godly supposed the founder of this lawe:  
*Hugh Capet* also that vsurpt the crowne,  
To fine his title with some showe of truth,  
When in pure truth it was corrupt and naught:  
Conuaid himselfe as heire to the Lady *Inger*,  
Daughter to *Charles*, the foresaid Duke of *Lorain*  
So that as cleare as is the sommers Sun,  
King *Pippins* title and *Hugh Capets* claime,  
King *Charles* his satisfaction all appeare,  
To hold in right and title of the female:  
So do the Lords of *France* vntil this day,

The errors, *the function for defunction, Godly for Idly and fine for find*, will be noticed. The text in F<sup>1</sup> is very close to Holinshed. The poet must have written here with the Chronicle open before him and even copied Holinshed's mistake, *Lewes . . . the tenth* for *Lewis ix*, which Hall gives correctly. Boswell Stone prints the passages side by side (Holinshed, 169-171), where the close correspondence can be seen. Further on Henry's claim to the French crown, see Thomson: SC, 61, 157.

## APPENDIX B

The Q version of Henry's speeches, v ii, ll. 160-164, 166-173, is:

*Harry.*

No *Kate*, tis vnpossible  
 You should loue the enemie of *France*:  
 For *Kate*, I loue *France* so well,  
 That Ile not leaue a Village,  
 Ile haue it all mine: then *Kate*,  
 When *France* is mine,  
 And I am yours,  
 Then *France* is yours,  
 And you are mine.

*Kate.*

I cannot tell what is dat.

*Harry.*

No *Kate*,  
 Why Ile tell it you in French,  
 Which will hang vpon my tongue, like a bride  
 On her new married Husband.  
 Let me see, Saint *Dennis* be my speed.  
 Quan *France* et mon.

*Kate.*

Dat is, when *France* is yours.

*Harry.*

Et vous ettes amoy.

*Kate.*

And I am to you.

*Harry.*

Douck *France* ettes a vous:

*Kate.*

Den *France* sall be mine.

*Harry.*

Et Ie suyues a vous.

*Kate.*

And you will be to me.

*Har.*

Wilt beleeue me *Kate*? tis easier for me  
 To conquer the kingdome, thē to speak so much  
 More French.

## APPENDIX C

Q's version of the speech beginning at v ii, l. 181, *Can any*, with part of that beginning at l. 128, is:

*Harry.*

No, can any of your neighbours tell?  
He aske them.  
Come *Kate*, I know you loue me.  
And soone when you are in your closset,  
Youle question this Lady of me.  
But I pray thee sweete *Kate*, vse me mercifully,  
Because I loue thee cruelly.  
That I shall dye *Kate*, is sure:  
But for thy loue, by the Lord neuer.  
What Wench,  
A straight backe will growe crooked.  
A round eye will growe hollowe.  
A great leg will waxe small,  
A curld pate proue balde:  
But a good heart *Kate*, is the sun and the moone,  
And rather the Sun and not the Moone:  
And therefore *Kate* take me,  
Take a souldier: take a souldier,  
Take a King.  
Therefore tell me *Kate*, wilt thou haue me?

Q's version of v ii, ll. 327-333, is:

*Exe.*

Only he hath not subscribed this,  
Where your maiestie demaunds,  
That the king of *France* hauing any occasion  
To write for matter of graunt,  
Shall name your highnesse, in this forme:  
And with this addition in French.  
*Nostre tresher filz, Henry Roy D'anglaterre.*  
*E heare de France.* And thus in Latin:  
*Preclarissimus filius noster Henricus Rex Anglie,*  
*Et heres Francie.*



## KING HENRY THE EIGHTH

*Henry VIII* was entered in the *Stationers' Registers* in the global entry made for the First Folio in 1623.<sup>1</sup> In that volume it follows *Richard III* as the last of the Histories and precedes *Troilus*. Among the first Quartos only *Henry V* and *1 Henry IV* are designated *Histories* in their titles; and in the Folio only *Henry VIII* is termed a History. The distinction in F<sup>1</sup> has perhaps some significance. According to Wotton's letter referred to below, the title in 1613 was *All is True*, probably to contrast the play,<sup>2</sup> based largely on historical record, with the fantasia presented in Rowley's play, *When you see me, You know me. Or the famous Chronicle Historie of Henry the eight*, 1603-5.<sup>3</sup> *All is True* is echoed in the Prologue, ll. 18, 21, and in the Ballad on the Burning of the Globe Theatre; it may only have been a subtitle. The copy for F seems to have been a fair copy with elaborate stage directions, perhaps specially prepared for printing, one small tell-tale indication being *he wore* in the stage direction at rv i 36 (5). In these directions Greg sees the hand of the author:<sup>4</sup> and certainly, the pageantry they govern was a material part of the play's design. It has been doubted whether the play presented when the Globe was burnt on 29 June, 1613, was this present play. The fire is mentioned in Howes's continuation of Stowe's *Annales*; in letters from Thos. Lorkin to Sir Thos. Puckering, from Sir Henry Wotton to Sir Edmund Bacon and from John Chamberlain to Sir Ralph Winwood; in a contemporary ballad; and in Ben Jonson's *Execration upon Vulcan*.<sup>5</sup> From Wotton we learn that *All is True* was new and represented with pomp and majesty some principal episodes of the reign of Henry VIII, wherein the Knights appeared with emblems of the Order of the Garter, sufficient to make greatness too familiar; that matting covered the stage; and that as Henry entered for the masque at Wolsey's house, chambers (mortars) were fired, and the stopple, flying on to the thatch, set the theatre on fire with no loss of life. Howes and Lorkin call the play *Henry the Eighth*. The Ballad refers to the Cardinal, Henry VIII, the Knights and Lords, Burbage, Condell, the Fool and Hemming and the destruction of costumes and properties. Jonson's poem shows that he was present and that the whole edifice,

<sup>1</sup>Arber, iv 107; Chambers: WS, i 138; Lewis, ii 573. <sup>2</sup>Cf. Lawrence: NE, 189; Spencer, 201. Parrott, 102, thinks the title shows the Company's keen sense of homely realism "as a drawing card." <sup>3</sup>See Chambers: ES, iii 472. <sup>4</sup>Greg: EP, 152. <sup>5</sup>Texts in Chambers: ES, ii 419-23; Extracts in Adams, 436-39; Pooler, vii-x. Ballad in Halliwell-Phillipps, i 310-11. Howes, 1003-1004 (misnumbered). Jonson's poem in *Underwoods*, xliii, Jonson, viii 208-209.



except the piles, was destroyed. There can thus be no doubt that Shakespeare's *Henry VIII* was the play concerned and that the chambers referred to are those mentioned in the stage directions at i iv 49.<sup>1</sup>

In his Remarks on Shakespeare in 1765, Richard Roderick commented on three peculiarities in the verse of the play which he ascribed to Shakespeare's departure from normal practice: (1) an excessive number of redundant syllables (double-endings); (2) frequent cæsura towards the end of the line; and (3) emphasis frequently imposed where the sense falls contrary to the normal 'cadence.'<sup>2</sup> The first two are the more important. About 1835 Robert Browning concluded from style that the play was not Shakespeare's; and fifty years later he wrote that the original text was presumably lost in the fire, that the present text is a substitute for it, probably with reminiscences of *All is True*, containing little that transcends the powers of Massinger and Fletcher; and that the versification is nowhere Shakespeare's.<sup>3</sup> Suspicion grew that two poets were involved. Tennyson thought that the play was largely written by Fletcher, with passages unmistakably by Shakespeare, notably i i, ii.<sup>4</sup> Emerson (1850?) independently detected two hands in the play, one Shakespeare, and another, "a superior, thoughtful man, with a vicious ear."<sup>5</sup> Swinburne in 1879 recognised two different styles, one of which could be Fletcher's, except that he found Katharine's farewell speech beyond his powers and the general level of the play above that of Fletcher. He ascribed the whole to Shakespeare, suggesting that the Fletcherian verse might be Shakespeare's experiment in Fletcher's style.<sup>6</sup> In 1905 Swinburne described the so-called non-Shakespearian hand as like Middleton's and Fletcher's.<sup>7</sup>

Fletcher's normal verse is distinguished by frequent double-endings (and some triple), often with an emphasised monosyllable, sometimes a pronoun, as last word; comparatively rare light and weak endings; and fewer run-on lines than in late Shakespearian verse. Fletcher tends to repeat characteristic verbal mannerisms and, in his desire for natural speech, has a fondness for colloquial abbreviations such as 'em. His verse has a generally falling rhythm which has been found monotonous;<sup>8</sup> but his language has great clarity for stage

<sup>1</sup>The stage-directions for the insignia of the Garter appear after iv i 36. Unless, therefore, the actors also wore the insignia in i iv or before, it is presumable that 29 June was not the play's first performance. <sup>2</sup>Included in *The Canons of Criticism and Glossary . . .* by Thos. Edwards, London, C. Bathurst, 1765, 250-276. <sup>3</sup>Letter in Trans. New. Sh. Socy., 1880-1886, 119\*. <sup>4</sup>Tennyson, 41. <sup>5</sup>Prose Works, London, Ward, Lock, 207. Emerson cites Wolsey's soliloquy and the following scene with Cromwell as by this non-Shakespearian poet. <sup>6</sup>Swinburne: SS, 81-102. <sup>7</sup>Swinburne: Sh., 44. <sup>8</sup>Brandes, 610. On Fletcher's verse characteristics see Saintsbury, ii 302-304; Egerton Smith, 95-97; Wallis, 98-100, etc.

purposes, whereas Shakespeare, in his later period particularly, as the result of elision, compression of language and overloading words with meaning, produces cryptic passages as in *Henry VIII* i i 78-80, 224-226, i ii 81-85. These are in the 'Shakespearian' portion; and other characteristic touches are Wolsey's incoherence when abashed (iii ii 190-199), which reminds one of Leontes' confusion when distraught (*Winter's Tale* i ii 136-146); the close relation between the sound and movement of the verse and the sense in iii ii 113-118; and the use of nouns as verbs.

Following Tennyson's hint, James Spedding, editor of Bacon, examined the play in 1850.<sup>1</sup> His paper of 1874 gives his final results.<sup>2</sup> Spedding detected the work of two hands, which he identified as those of Shakespeare and Fletcher, with perhaps traces of a third; and he produced tables of metrical evidence illustrating the difference in the two styles. His theory was that Shakespeare had written a historical drama on Henry VIII as far as Act iii and handed this to the players, who wanted a play for Princess Elizabeth's wedding in 1613 and passed the MS. to Fletcher; that Fletcher found the subject not suitable and beyond his powers but completed it. Spedding allocated to Shakespeare i i, ii, ii iii, iv, iii ii 1-203; v i; and the rest to Fletcher, including Prologue and Epilogue.<sup>3</sup> Samuel Hickson independently confirmed Spedding's main findings,<sup>4</sup> and they have been widely accepted.

In 1885, however, Robert Boyle, while recognising two hands in the play, one of which was Fletcher's, doubted if Shakespeare would collaborate and have his work spoilt by an inferior artist.<sup>5</sup> He thought the work out of harmony with Shakespeare's psychic development and held that the metrical peculiarities of the parts called Shakespearian fitted Massinger. He quoted parallel phrases and themes from Massinger's plays. This view had limited following, but Dugdale Sykes reverted to it in 1919.<sup>6</sup>

Aldis Wright totally rejected the play as Shakespeare's; but among the older editors Knight and Delius and others supported Shakespeare's

<sup>1</sup>*Who wrote Shakespeare's Henry VIII?* in *Gentleman's Magazine*, 1850.

<sup>2</sup>*Transactions New Sh. Socy.*, 1874, Appendix, pp. 1\*-21\*. Furnivall, xciii-xcvi, reprints nearly all of pp. 2\*-10\* and includes Ingram's and Spedding's metrical tables. Fleay's tables are given on p. 23\*, reprinted in Fleay, 171.

<sup>3</sup>Spedding, pp. 9\*-10\*, suspected another hand in ii ii and Act iv. <sup>4</sup>N and Q, vol. 2, 1850, 198. <sup>5</sup>*Henry VIII. An Investigation into the Origin and Authorship of the Play* in *New Sh. Socy. Trans.*, 1880-6, Pt. iii, 443-486. Boyle assigned Prologue to Fletcher and Epilogue to Massinger. This paper was preceded by a treatise *Über die Echtheit Heinrichs VIII von Sh.*, St. Petersburg, 1884. Ralli, ii 19, gives a synopsis of Boyle. <sup>6</sup>Boyle's division of the play is given in *Transactions*, 487. Sykes's paper is in Sykes, 18-46; his division differs somewhat from Boyle's. For some Massinger parallels, see our footnotes to i ii 88; i iii 48; iv i 45, 116, 117. Sykes notes a number of others.

sole authorship.<sup>1</sup> Later, in 1939, Alexander advocated the same, holding that the metrical features have no weight by themselves but show the development of tendencies to be found in Shakespeare's work; that the parts assigned to Fletcher are beyond his powers; that the disharmonies in the play are typical of Shakespeare's humane oppositions; and that the play has the compassionate outlook of his latter-day work.<sup>2</sup> Enriched by mature wisdom, it has, he thinks, recapitulations and parallels of themes, characters and situations in preceding work. The differences in metre are to be judged by comparable differences within *Hamlet* and other plays; there is no real instance in the play of Fletcher's typical looser manner of verse; and in so far as the verse resembles Fletcher's, Shakespeare employs it as fitting to the character and situation where it occurs. Wilson Knight has latterly dealt with *Henry VIII* as the triumphant crown of the series of Shakespearian Histories.<sup>3</sup>

Still, the metrical evidence is hard to dispose of.<sup>4</sup> Taking Spedding's division, Ingram and Furnivall showed that the proportion of light and weak endings in the Shakespearian parts, 7.16 per cent., resembled that in the *Winter's Tale*, 5.48 per cent.; and that whereas the Shakespearian parts contained 82 such endings, the Fletcherian parts contained 8. Spedding's table showed that the proportion of Shakespeare's double endings in the play was 1 in 3 and Fletcher's 1 in 1.7, while of run-on lines Shakespeare's was 1 in 2.03 and Fletcher's 1 in 3.79. Chambers's figures are as conclusive: the Shakespearian portion has 24 alexandrines as against 4 in the rest of the play; 374 double endings against 892; 34 extra syllables in midline against 3; 39 per cent. run-on lines against 24 per cent.; and 82 light and weak endings against 8.<sup>5</sup> The cleavage seems fundamental.

Associated with Shakespeare's metrical characteristics is one feature in his late verse which is in part cause of such characteristics, and is that the verse is interlaced frequently by orthodox 5-foot lines made up of the latter end of a run-on or lightly-pointed line which follows a pause, and the beginning of the next line preceding a pause, at which point an extra syllable often occurs. Speeches which begin or end in a half-line have often, for this reason, the effect of opening or closing on a full line. If comparison is made between such as Norfolk's speech in *Henry VIII* i 13-38 or Wolsey's in i ii 68-88 and, say, Buckingham's in ii i 100-136 or Katharine's speeches in iii i, the effect of such

<sup>1</sup>Clarendon edn., 1891, xxii; Knight, *Histories*, ii 323; Knight: S, 403; Delius, i 1040. <sup>2</sup>Alexander: ES, 85-120. <sup>3</sup>Outlined in *The Criterion*, 1936; expanded as *Henry VIII and the Poetry of Conversion* in Wilson Knight: CL, 256-336. <sup>4</sup>Since the above was written, A. C. Partridge produced his volume "The Problem of *Henry VIII* Reopened" (Cambridge, Bowes & Bowes), in which he gives important linguistic and other evidence supporting Fletcher's share in the play. <sup>5</sup>Furnivall, xcii, xcvi, xcvi; Chambers: WS, ii 404, 405.

straddling lines is manifest. Both the normal line and the straddling line carry the fundamental measure, which is reinforced by this repetition and overlapping; but in places, as in v i 163-169, the straddling line may be the dominant. The parts ascribed to Shakespeare are exceedingly rich in this effect, derived from the poet's innate sense of rhythm; and the parts ascribed to Fletcher are decidedly poorer.

Malone, Drake, Elze, Mrs. Jameson and others concluded that *Henry VIII* was written in Elizabeth's reign and was revived and revised for production in 1613; but some writers comment that it had apparently not been previously performed.<sup>1</sup> Chambers thought it possible that Shakespeare wrote a *Henry VIII* play in the early nineties which he and Fletcher revised in 1613.<sup>2</sup> The idea that the play was written for the marriage of Princess Elizabeth in February 1613 was entertained, more or less, by some, among them Ulrici, Spedding and Hudson. Lee described the ascription of an early date as fanciful, and Knight and others rejected theories of Jonson's late participation.<sup>3</sup> The vast bulk of critics at home and abroad have been and are satisfied that the play was written in 1612 or 1612-13 or 1613. Fleay at one time thought Shakespeare's part in it written in 1611 before Fletcher's share in 1613. Herford adopted 1610-12 and Masefield 1611-13(?).<sup>4</sup>

The idea that the play as we have it was written in Elizabeth's time is impossible. That Queen would never have tolerated, nor would any dramatist have dared to offer, the presentation in the play of her father, Henry, shown in more than one passage (ii ii 14-16, iv i 47) to have followed his amorous propensities rather than his much-vaunted conscience in wooing a woman, Elizabeth's mother, who exchanges salacious innuendo with Lord Sands (i iv 45-48) and listens to the Old Lady's equivocations (ii iii).<sup>5</sup> Nor does it seem possible that it was written for the Princess's wedding, when Wotton, several months later, described it as new, and there is no record in the Lord Treasurer's accounts of this play among those given at the marriage: moreover, as Fripp remarks, the play is unsuitable for such an occasion.<sup>6</sup> Factors in favour of 1613 are that the style is decidedly late; that the play's pageantry (probably the great attraction of the play for many in the audience) shows the influence of late dramatic taste and Courtly masque; and that Cranmer's allusion to James as the creator of new

<sup>1</sup>Drake, 551-2; Elze, 346, 426; Jameson, 294. See also Dowden, 414; Boas, 546. <sup>2</sup>Chambers: SS, 321; Chambers: ES, ii 95, 130, 202, 217. <sup>3</sup>Ulrici, 421; Spedding, Trans. N. Sh. Socy., 1874, p. 17\*; Hudson, ii 187; Lee, 445; Knight, 399. <sup>4</sup>Fleay, 55, 171; Herford, 149; Masefield, 235. <sup>5</sup>Nor, for that matter, the Old Lady's jest that the newborn child was a girl, "Promises boys hereafter" (v i 166). Neither the Queen nor her officials could have tolerated that. <sup>6</sup>Fripp, ii 770.

nations may be inspired by events in connexion with Virginia, whence an expedition under Henry More proceeded to colonise the Bermudas in 1612.<sup>1</sup>

The first and last dates in the play may be taken to be 1520, the Field of the Cloth of Gold, and September 1533, the birth of Elizabeth; but Katharine, who actually died in January 1536, is made in the play to predecease Elizabeth's birth, and Cranmer's appearance before the Council in July 1544 is also made to precede it. The sixth-part tax of 1525 is made to precede Buckingham's conviction in May 1521. Wolsey died in November 1530, but his death is put but little before Katharine's, which took place over five years later.

The main source of the play was Holinshed's *Chronicles*, important speeches (Katharine's in II iv and III i, etc.)<sup>2</sup> being evident verification of Holinshed's language. Hall's *Chronicle* was also consulted,<sup>3</sup> and for the latter part dealing with Cranmer, Foxe's *Actes and Monumentes*.<sup>4</sup> The author of the latter part of III ii seems also to have had in mind Churchyard's *Cardinal Wolsey* in *The Mirror for Magistrates*.<sup>5</sup> George Cavendish's *Life of Wolsey*, which Stow made use of, written in Mary's reign and circulated in MS., was known to the author.<sup>6</sup> Karl Elze in 1874 was of opinion that the authors were indebted to Rowley's *When you see me, You know me*.<sup>7</sup> W. Zeitlin's conclusion, 1881, was that Rowley's play may have influenced the authors but they did not directly draw on it.<sup>8</sup> There are coincidences which may be inevitable in plays on the same subject and indebted to some of the same sources; but Rowley's work is extremely remote from the dignity of the Shakespearian play.

By 1613 Histories of the old type were out of fashion, and history, if presented, had to be presented differently. The old patriotic purposes and the theories of Prince and Society nevertheless prevail in *Henry VIII*: but, as against previous Histories, they are associated with events at a time when society had changed, when the King was unchallenged in supremacy and the nobles were no longer grouped in warring factions but were largely dependent on the Crown. In the play we thus see Tudor supremacy in all its power, with the lavish

<sup>1</sup>Malone noted that there was a lottery in 1612 for the Virginia plantation and some editors relate Cranmer's statement to this fact. Colonial expansion seems to be intended. <sup>2</sup>Holinshed, 458-60, 462-4, etc. <sup>3</sup>*Ibid.* 427, 507. <sup>4</sup>*Ibid.* 478, 481, 494 f. <sup>5</sup>See footnotes to III ii 359, 371. <sup>6</sup>Printed in 1611 (corrupt); ed. S. W. Singer, 1815, and F. S. Ellis, 1899. On Cavendish, see D. A. Stauffer, *Engl. Biography before 1700*, Harvard, 1930, 122-27. Mandell Creighton gives extracts, etc., in *Cardinal Wolsey*, 1895. See James Gairdner in *Camb. Mod. Hist.*, II, ch. xiii, and Tillyard, 40. <sup>7</sup>Ed. by Elze, Dessau, 1874; Mal. Soc. Rep., 1952. See Chambers: ES, III 472. Pooler, xxix f., adds some items to Elze's list of resemblances. <sup>8</sup>*Sh. und Rowley in Anglia*, IV, 1881, 73-96.

pageantry that demonstrated the acknowledged prestige of princely rank. Tudor pomp, imposing as it was in the Globe and has been found since,<sup>1</sup> was not, however, the play's main object. Henry's period, for all its glamour, had its bewilderments for immediate posterity. Katharine, a saintly victim of intrigue and betrayal, was broken; and in the process Anne Bullen, the mother of Elizabeth, was exalted. Yet in the sequel, Anne, for her delinquencies, was sent to the block and Elizabeth, later to become the symbol of national triumph, was declared illegitimate.<sup>2</sup> The age, too, knew the tragedies of Buckingham and Wolsey, raised high and cast down without mercy. All this and more was awkward for the Tudor tradition, strong as it was. The play of *Henry VIII* seeks to do more, however, than cast these tragic events into dramatic form: it seeks to reconcile the character and actions of Henry and certain calamities and events of his time with the tradition of Tudor prestige and glory, and above all to show how that prestige and glory were transmitted through Elizabeth, predestined in her greatness, to King James I. Although primarily dramatic and spectacular, the play attempts to reconcile the tragic and unmerited falls of Buckingham and Katharine, the self-provoked fall of Wolsey and the foretold of the fall of Cranmer, with the rise of Anne Bullen and the felicitous birth of Elizabeth, and, finally, the exaltation of James as the King appointed to carry on the divine mission of the Tudors. The dramatic result is a series of ill-fitting episodes, smothered in pageantry, and 'redeemed by some magnificent speeches and situations.

It is no wonder that, apart from questions of style, it has been so frequently stated that Shakespeare cannot have been responsible for the general structure of the play.<sup>3</sup> The Prologue itself promises things "sad, high and working, full of state and woe," matter for nothing but tears; and the play winds up its tragedies with scenes of comedy and national rejoicing. How such a composite text as this could arise is a mystery. Browning, Furnivall and Lee suggested that the fire

<sup>1</sup>There have been constant references to the pageantry, from Pepys, Johnson and Coleridge onwards. Irving said of the play that it was pageant or nothing. When Tree produced the play with lavish effects, he wrote that "while one should respect every form of art, that art which appeals to a coterie is on a lower plane than that which speaks to the world . . . Whatever may tend to heighten the illusion and to help the audience to a better understanding of the play and the author's meaning is to be commended" (*Henry VIII and his Court*, London, Cassell, 1910, 104, 105). <sup>2</sup>Parliament declared Elizabeth illegitimate when Anne was beheaded. <sup>3</sup>Brandes, 611; Chambers: SS, 319; Adams, 435; Mackail, 38; Berdan-Brooke, 158; Armstrong, 188, etc. Masefield, 237, attempts to show how Sh. would have completed the play. Spedding tried much the same thing (Trans. New Sh. Socy., 1874, 17\*); and Alexander expressed his disapproval of the effort in Alexander: ES, 112.

destroyed records (which might have led to subsequent writing-up); but there is no evidence of it.<sup>1</sup>

Shakespeare was a busy man about 1612-13 and much away from the theatre. We may assume that he was in Stratford in February 1612 at the funeral of his brother Gilbert and at that of his brother Richard in February 1613. Between these dates he was summoned to give evidence in London in the Mountjoy case in May 1612. He was presumably in London for the wedding of Princess Elizabeth in the spring of 1613, when a number of his plays were presented at the festivities. On March 10 he purchased in London the Blackfriars property, in which transaction John Heming acted as a trustee; and about that time he collaborated with Burbage in making the Earl of Rutland's impresa for a ceremony on March 24. It seems clear that he no longer maintained continuous relations with the theatre; and it may be that when a special play was wanted for the new theatre he wrote some foundation parts for it, introducing Buckingham, Wolsey, Katharine, Henry, Anne's Old Lady, with the fall of Buckingham, the trial of Katharine, the confrontation of Wolsey (iii ii), the birth of Elizabeth and Cranmer's interview with the King (v i); and left the making up of the whole to Fletcher. That Fletcher raised no objection, so far as is known, to the inclusion of the play in the Folio may be due (provided that he did collaborate) to the fact that an author's property right in drama was not then as established as now: but we do not know. The inclusion of the play by Heming and Condell may be due to printing from a fair copy and forgetfulness of the circumstances in which the play was made, perhaps even a desire to round off the series of Histories: but no one can be sure. All of which is regrettably far from a satisfactory critical position. The evidence does, however, seem to show that Spedding's division of the play is generally right, with the proviso that we need not be surprised at Fletcherian touches in the Shakespearian part and passages after Shakespeare's style in Fletcher's.

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<sup>1</sup>Trans. New Sh. Socy., 1880-1886, 119\*; Fleay, 171; Lee, 448. On Shakespeare's sole authorship, see Swinburne: SS, 82 f.; Alexander: LA, 217-221; Alexander: ES, 85-120; Alexander: P, 64-69; Wilson Knight: CL, 256-336. Latterly, Frank Kermode has challenged the conclusions of these scholars in *Durham University Journal*, March 1948, vol. xl, 48-55; but Leslie Hotson in *Shakespeare's Motley*, 1952, p. 72 f., supports Alexander, urging that the knowledge and integrity of Heminges and Condell should be respected, that Fletcher still lived when the Folio was published, and that its editors therefore dare not claim any of his work as Shakespeare's.

## DRAMATIS PERSONÆ

KING HENRY the Eighth.  
CARDINAL WOLSEY.  
CARDINAL CAMPEIUS.  
CAPUCIUS, Ambassador from the Emperor Charles V.  
CRANMER, Archbishop of Canterbury.  
DUKE OF NORFOLK.  
DUKE OF BUCKINGHAM.  
DUKE OF SUFFOLK.  
EARL OF SURREY.  
Lord Chamberlain.  
Lord Chancellor.  
GARDINER, the King's Secretary and afterwards Bishop of Winchester.  
Bishop of Lincoln.  
LORD ABERGAVENNY.  
LORD SANDS.  
SIR HENRY GUILDFORD.  
SIR THOMAS LOVELL.  
SIR ANTHONY DENNY.  
SIR NICHOLAS VAUX.  
Secretaries to Wolsey.  
CROMWELL, Servant to Wolsey.  
GRIFFITH, Gentleman Usher to Queen Katharine.  
Three Gentlemen.  
DOCTOR BUTTS, Physician to the King.  
Garter King-at-Arms.  
Surveyor to the Duke of Buckingham.  
BRANDON, and a Sergeant-at-Arms.  
Lord Mayor and Aldermen of London.  
Door-keeper of the Council-chamber.  
Porter, and his Man.      Page to Gardiner.      A Crier.  
QUEEN KATHARINE, Wife to King Henry, afterwards divorced.  
ANNE BULLEN, her Maid of Honour, afterwards Queen.  
An Old Lady, friend to Anne Bullen.  
PATIENCE, woman to Queen Katharine.

Several Bishops, Lords and Ladies in the Dumb Shows; Women attending upon the Queen; Scribes, Officers, Guards, and other Attendants.

Spirits.

SCENE: LONDON, WESTMINSTER, KIMBOLTON.

DRAMATIS PERSONÆ] First given by Rowe. In F<sup>1</sup> Wolsey is also spelt Woolsey in SD, iii ii 227; Campeius, so called in SD and text, is named Campian in SD, iii i 23; Capucius is spelt Capuchius in SD and text; Abergavenny is spelt Aburgany in text and Aburgauenny in SD; Sands is alternatively spelt Sandys in SD, was Baron Sandys of the Vyne, is also named Sir William Sandys or Sands, and in ii i 54 Sir Walter Sands; Butts is Buts in SD, Buts or Butts in text.



# THE FAMOUS HISTORY OF THE LIFE OF KING HENRY THE EIGHTH

## THE PROLOGUE

I come no more to make you laugh: things now That bear a weighty and a serious brow, Sad, high and working, full of state and woe, Such noble scenes as draw the eye to flow, We now present. Those that can pity here	5
May, if they think it well, let fall a tear: The subject will deserve it. Such as give Their money out of hope they may believe, May here find truth too. Those that come to see Only a show or two, and so agree	10
The play may pass, if they be still and willing, I'll undertake may see away their shilling Richly in two short hours. Only they That come to hear a merry bawdy play, A noise of targets, or to see a fellow	15
In a long motley coat guarded with yellow, Will be deceived; for, gentle hearers, know, To rank our chosen truth with such a show As fool and fight is, beside forfeiting Our own brains and the opinion that we bring	20
To make that only true we now intend, Will leave us never an understanding friend. Therefore, for goodness' sake, and as you are known The first and happiest hearers of the town, Be sad, as we would make ye. Think ye see	25
The very persons of our noble story As they were living. Think you see them great, And followed with the general throng and sweat Of thousand friends. Then, in a moment, see How soon this mightiness meets misery:	30
And if you can be merry then, I'll say A man may weep upon his wedding-day.	

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THE . . . EIGHTH] F<sup>1</sup> *The . . . Henry the Eight.* (F<sup>1</sup>. <sup>2</sup> *the Eight.* F<sup>3</sup> *the Eighth*  
F<sup>4</sup> *VIII.*) THE PROLOGUE] From Ff. 3 full] From F<sup>1</sup>. <sup>4</sup>. F<sup>2</sup>. <sup>3</sup> *fall* 10 agree]  
F<sup>1</sup> a gree, 19 beside] From Ff. Pope, Craig, Berdan-Brooke *besides*

## ACT I

## SCENE I. LONDON. AN ANTE-CHAMBER IN THE PALACE.

*Enter the Duke of Norfolk at one door; at the other, the Duke of Buckingham and the Lord Abergavenny.*

BUCKINGHAM

Good morrow, and well met. How have ye done  
Since last we saw in France?

NORFOLK

I thank your Grace,  
Healthful, and ever since a fresh admirer  
Of what I saw there.

BUCKINGHAM

An untimely ague  
Stayed me a prisoner in my chamber, when  
Those suns of glory, those two lights of men,  
Met in the vale of Andren.

5

NORFOLK

'Twixt Guynes and Arde:  
I was then present, saw them salute on horseback;  
Beheld them, when they 'lighted, how they clung  
In their embracement, as they grew together;  
Which had they, what four throned ones could have weighed  
Such a compounded one?

10

BUCKINGHAM

All the whole time  
I was my chamber's prisoner.

NORFOLK

Then you lost  
The view of earthly glory. Men might say,  
Till this time pomp was single, but now married  
To one above itself. Each following day  
Became the next day's master, till the last  
Made former wonders its. To-day the French,  
All clinquant, all in gold, like heathen gods,  
Shone down the English; and to-morrow they  
Made Britain India: every man that stood  
Showed like a mine. Their dwarfish pages were  
As cherubins, all gilt. The madams too,

15

20

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ACT I SCENE I.] Ff *Actus Primus. Scæna Prima. LONDON. . . PALACE:*] Added by Theobald. *Enter . . . Abergavenny.*] Ff *Enter . . . Aburgauenny.* The speech prefixes in F<sup>1</sup> are: Buckingham, Buck., Buc.; Norf., Nor.; Abur.; Car.; Secr.; Brandon, Bran., Bra.; Sergeant. 1 ye] Pope, Delius, Craig, Berdan-Brooke *you* 2 saw] F<sup>1</sup>. <sup>2</sup> *saw* F<sup>2</sup>. <sup>4</sup> *saw y'* Editors *saw* 7 Andren.] Ardres is so spelt in Hall and Holinshed. Arde, l. 7, is another variant of the name (Sugden, 18), which some earlier editors adopt. 11 Which . . . weighed] One line in Rowe Two in Ff, ending *they*, . . . *weigh'd* 18 its.] Ff *it's*. (F<sup>4</sup> *its*.)

- Not used to toil, did almost sweat to bear  
 The pride upon them, that their very labour 25  
 Was to them as a painting. Now this masque  
 Was cried incomparable; and th' ensuing night  
 Made it a fool and beggar. The two kings,  
 Equal in lustre, were now best, now worst,  
 As presence did present them; him in eye 30  
 Still him in praise; and being present both,  
 'Twas said they saw but one, and no discern  
 Durst wag his tongue in censure. When these suns—  
 For so they phrase 'em—by their héralds challenged  
 The noble spirits to arms, they did perform 35  
 Beyond thought's compass, that former fabulous story,  
 Being now seen possible enough, got credit,  
 That Bevis was believed.
- BUCKINGHAM O, you go far.
- NORFOLK  
 As I belong to worship, and affect  
 In honour honesty, the tract of ev'rything 40  
 Would by a good discourser lose some life  
 Which action's self was tongue to. All was royal:  
 To the disposing of it nought rebelled;  
 Order gave each thing view; the office did  
 Distinctly his full function.
- BUCKINGHAM Who did guide, 45  
 I mean, who set the body and the limbs  
 Of this great sport together?
- NORFOLK As you guess,  
 One, certes, that promises no element

33 censure. When] *Ff* *censure, when* Rowe's change, generally followed.  
 34 'em] From *Ff*. Malone, Delius *them* 40 ev'rything] Cam and some others  
 supply the elided *e* here as in other cases where *F* has *th'* for *the*, etc. No  
 further notice of such instances is taken in these notes. 42-45 all was . . .  
 function.] In *Ff* this passage, which may have been a marginal insertion  
 originally, is given to Buckingham and that prefix is consequently omitted  
 before *Who did guide . . . together?* (ll. 45-47). Our arrangement follows  
 Theobald, whom editors generally follow. Berdan-Brooke allocates all from  
*All was to together?* to Buckingham. 47, 48 together? NORFOLK . . . One.] *F*<sup>1</sup>  
*together?* Nor. *As you guesse: One* *F*<sup>2</sup>. \* *together?* Nor. *As you guesse: Once*  
*F*<sup>4</sup> *together, As you guess?* Nor. *One* Many editors have followed Theobald  
 and *F*<sup>4</sup> in treating *as you guesse*. as the end of Buckingham's speech, contrary  
 to the authority of *F*<sup>1</sup>. The *F*<sup>1</sup> text is certainly the correct one, for we know  
 from ll. 72-80 that Buckingham was well aware of Wolsey's control and Nor-  
 folk knew he knew it. Buckingham, however in the conversation, wants to lead  
 Norfolk to refer to Wolsey before he does and asks his question, ll. 45-47;  
 to which Norfolk replies, involving Buckingham in the answer "As you guess,

In such a business.

BUCKINGHAM I pray you, who, my lord?

NORFOLK

All this was ordered by the good discretion  
Of the right reverend Cardinal of York. 50

BUCKINGHAM

The devil speed him! No man's pie is freed  
From his ambitious finger. What had he  
To do in these fierce vanities? I wonder  
That such a keech can with his very bulk 55  
Take up the rays o' th' beneficial sun,  
And keep it from the earth.

NORFOLK

Surely, sir,  
There's in him stuff that puts him to these ends;  
For, being not propped by ancestry, whose grace  
Chalks successors their way, nor called upon 60  
For high feats done to th' crown; neither allied  
To eminent assistants; but, spider-like,  
Out of his self-drawing web, he gives us note,  
The force of his own merit makes his way;  
A gift that heaven gives for him, which buys 65  
A place next to the King.

ABERGAVERNNY

I cannot tell  
What heaven hath given him: let some graver eye  
Pierce into that; but I can see his pride  
Peep through each part of him. Whence has he that?  
If not from hell, the devil is a niggard, 70  
Or has given all before, and he begins  
A new hell in himself.

BUCKINGHAM

Why the devil,  
Upon this French going out, took he upon him,  
Without the privy o' th' King, t' appoint  
Who should attend on him? He makes up the file 75  
Of all the gentry; for the most part such  
To whom as great a charge as little honour  
He meant to lay upon: and his own letter,

One, certes," etc. Chambers, Berdan-Brooke follow F<sup>1</sup>. 62 spider-like,] Ff *Spider-like* Kittredge *spiderlike* 63 web, he] F<sup>1</sup> *Web*. O F<sup>2-4</sup> *Web*. O! Capell, Steevens, Cam, Delius, Craig, Chambers, Herford, Pooler, Byrne, NCE *web*, he Berdan-Brooke, Kittredge *web*, 'a Kellner reads *A* for *O*, i.e. he. 65 gives . . . buys] From Ff. Warburton, Kellner *gives; which buys for him* Editors follow F in modern texts. 69, 70 that? . . . hell,] Ff *that, . . . Hell?* Theobald, followed by most modern eds. *that? . . . hell*, Herford, Byrne follow F. 72] In this line Hamner read *But why* and Capell *And why* and Keightley proposed *himself now*:— There is, however, a compensatory pause between *himself*. and *Why*

- The honourable Board of Council out,  
Must fetch him in he papers.
- ABERGAVERNNEY I do know 80  
Kinsmen of mine, three at the least, that have  
By this so sickened their estates that never  
They shall abound as formerly.
- BUCKINGHAM O, many  
Have broke their backs with laying manors on 'em  
For this great journey. What did this vanity 85  
But minister communication of  
A most poor issue?
- NORFOLK Grievingly I think,  
The peace between the French and us not values  
The cost that did conclude it.
- BUCKINGHAM Every man,  
After the hideous storm that followed, was 90  
A thing inspired, and not consulting broke  
Into a general prophecy: That this tempest,  
Dashing the garment of this peace, aboded  
The sudden breach on't.
- NORFOLK Which is budded out;  
For France hath flawed the league, and hath attached 95  
Our merchants' goods at Bordeaux.
- ABERGAVERNNEY Is it therefore  
Th' ambassador is silenced?
- NORFOLK Marry, is't.
- ABERGAVERNNEY  
A proper title of a peace, and purchased  
At a superfluous rate!
- BUCKINGHAM Why, all this business  
Our reverend Cardinal carried.
- NORFOLK Like it your Grace, 100  
The state takes notice of the private difference  
Betwixt you and the Cardinal. I advise you—  
And take it from a heart that wishes towards you  
Honour and plenteous safety—that you read

79, 80 Council out, Must fetch him in he] Punctuation in F<sup>1</sup> is *Councell, out . . . in, he F<sup>2</sup> Councell, out, . . . in; he F<sup>3</sup> Council, out . . . in, he F<sup>4</sup> Council out . . . in, he* Most editors punctuate as Johnson, etc., and Cam do, with only a comma after *out* and the period after *papers*. A. P. Rossiter in TLS, 15 July, 1949, stresses the importance of the stops in F<sup>1</sup>. He interprets the passage as stating that the sending out of the Cardinal's letter, as though equivalent to the Council itself, compels him named in it to appear. So interpreted the passage seems much in Shakespeare's late style. Rossiter's interpretation is somewhat similar to Pope's. 84 Have . . . 'em] Cf. 2 Henry VI i iii 77, *She bears a duke's revenues on her back*, Similar phrases were common.

The Cardinal's malice and his potency  
 Together; to consider further that  
 What his high hatred would effect wants not  
 A minister in his power. You know his nature,  
 That he's revengeful, and I know his sword  
 Hath a sharp edge: it's long and't may be said  
 It reaches far, and where 'twill not extend,  
 Thither he darts it. Bosom up my counsel;  
 You'll find it wholesome. Lo, where comes that rock  
 That I advise your shunning.

*Enter Cardinal Wolsey, the purse borne before him, certain of the Guard,  
 and two Secretaries with papers. The Cardinal in his passage fixeth his  
 eye on Buckingham, and Buckingham on him, both full of disdain.*

WOLSEY

The Duke of Buckingham's surveyor, ha?  
 Where's his examination?

SECRETARY Here, so please you.

WOLSEY

Is he in person ready?

SECRETARY Ay, please your Grace.

WOLSEY

Well, we shall then know more; and Buckingham  
 Shall lessen this big look.

*Exeunt Cardinal and his Train.*

BUCKINGHAM

This butcher's cur is venom-mouthed, and I  
 Have not the power to muzzle him: therefore best  
 Not wake him in his slumber. A beggar's book  
 Outworths a noble's blood.

NORFOLK

What, are you chafed?  
 Ask God for temp'rance; that's th' appliance only  
 Which your disease requires.

BUCKINGHAM

I read in's looks  
 Matter against me, and his eye reviled  
 Me as his abject object. At this instant  
 He bores me with some trick. He's gone to th' King:  
 I'll follow and outstare him.

NORFOLK

Stay, my lord,

116, 117 SECRETARY] Ff Secr. Capell, etc., Cam, Delius, Craig, Chambers, Herford, Pooler, Byrne, NCE prefix as for First Secretary; Berdan-Brooke, Kittredge as for Secretary. 120 venom-mouthed,] Ff *venom'd-mouth'd*, (F<sup>4</sup> omits hyphen). Berdan-Brooke follows F<sup>1</sup>. 122, 123 A . . . blood.] The literacy of a low-born beggar like Wolsey is worth more than the quality of a nobleman like Buckingham. 123 chafed?] F<sup>1</sup>, <sup>2</sup> *chaff'd*? F<sup>3</sup>, <sup>4</sup> *chaf'd*? Editors *chaf'd*? or *chafed*?

- And let your reason with your choler question  
 What 'tis you go about. To climb steep hills  
 Requires slow pace at first. Anger is like  
 A full hot horse, who being allowed his way,  
 Self-mettle tires him. Not a man in England  
 Can advise me like you. Be to yourself  
 As you would to your friend. 130
- BUCKINGHAM I'll to the King;  
 And from a mouth of honour quite cry down  
 This Ipswich fellow's insolence, or proclaim  
 There's difference in no persons. 135
- NORFOLK Be advised;  
 Heat not a furnace for your foe so hot  
 That it do singe yourself. We may outrun  
 By violent swiftness that which we run at,  
 And lose by over-running. Know you not,  
 The fire that mounts the liquor till't run o'er  
 In seeming to augment it wastes it? Be advised:  
 I say again, there is no English soul  
 More stronger to direct you than yourself,  
 If with the sap of reason you would quench,  
 Or but allay, the fire of passion. 140
- BUCKINGHAM Sir,  
 I am thankful to you; and I'll go along  
 By your prescription. But this top-proud fellow—  
 Whom from the flow of gall I name not, but  
 From sincere motions—by intelligence  
 And proofs as clear as founts in July when  
 We see each grain of gravel, I do know  
 To be corrupt and treasonous. 145
- NORFOLK Say not treasonous.
- BUCKINGHAM  
 To th' King I'll say't; and make my vouch as strong  
 As shore of rock. Attend. This holy fox,  
 Or wolf, or both—for he is equal rav'nous  
 As he is subtle, and as prone to mischief  
 As able to perform't; his mind and place  
 Infecting one another, yea, reciprocally—  
 Only to show his pomp as well in France  
 As here at home, suggests the King our master  
 To this last costly treaty, th' interview  
 That swallowed so much treasure and like a glass 150

133 full hot] From Ff. Johnson, etc., Cam, Delius, Craig, Chambers, Herford,  
 Pooler, Byrne *full-hot* Berdan-Brooke, Kittredge, NCE *full hot* 154 July]  
 F<sup>1</sup> Inly,

Did break i' th' rinsing.

NORFOLK

Faith, and so it did.

BUCKINGHAM

Pray, give me favour, sir. This cunning Cardinal

The articles o' th' combination drew

As himself pleased; and they were ratified

170

As he cried 'Thus let be,' to as much end

As give a crutch to th' dead. But our Count-Cardinal

Has done this, and 'tis well; for worthy Wolsey,

Who cannot err, he did it. Now this follows—

Which, as I take it, is a kind of puppy

175

To th' old dam, treason—Charles the Emperor,

Under pretence to see the Queen his aunt—

For 'twas indeed his colour, but he came

To whisper Wolsey—here makes visitation.

His fears were that the interview betwixt

180

England and France might through their amity

Breed him some prejudice; for from this league

Peeped harms that menaced him. He privily

Deals with our Cardinal; and, as I trow—

Which I do well, for I am sure the Emperor

185

Paid ere he promised; whereby his suit was granted

Ere it was asked—but when the way was made

And paved with gold, the Emperor thus desired,

That he would please to alter the King's course,

And break the foresaid peace. Let the King know,

190

As soon he shall by me, that thus the Cardinal

Does buy and sell his honour as he pleases,

And for his own advantage.

NORFOLK

I am sorry

To hear this of him, and could wish he were

Something mistaken in't.

BUCKINGHAM

No, not a syllable:

195

I do pronounce him in that very shape

He shall appear in proof.

*Enter Brandon, a Sergeant at arms before him, and two  
or three of the Guard.*

BRANDON

Your office, sergeant: execute it.

SERGEANT

Sir,

My lord the Duke of Buckingham, and Earl

167 rinsing.] Ff *wrenching*. Cam, Delius, Craig, Chambers, Herford, Berdan-Brooke, Pooler, Byrne, NCE *rinsing*. Kittredge *wrenching*. A common dialect form (including Warwickshire) nowadays for *rinse* is *wrench* or *rench*. See Wright:DDsub *Rench* 183[He] Omitted in F<sup>1</sup>. 184 trow—] F<sup>1</sup>.<sup>a</sup> *troo*, F<sup>1</sup>.<sup>a</sup> *trow*,



- Of Hereford, Stafford, and Northampton, I  
Arrest thee of high treason, in the name  
Of our most sovereign King. 200
- BUCKINGHAM Lo you, my lord,  
The net has fall'n upon me! I shall perish  
Under device and practice.
- BRANDON I am sorry  
To see you ta'en from liberty, to look on 205  
The business present. 'Tis his Highness' pleasure  
You shall to th' Tower.
- BUCKINGHAM It will help me nothing  
To plead mine innocence; for that dye is on me  
Which makes my whit'st part black. The will of heav'n  
Be done in this and all things! I obey. 210  
O my Lord Aberga'ny, fare you well!
- BRANDON  
Nay, he must bear you company. (*To Abergavenny*) The King  
Is pleased you shall to th' Tower, till you know  
How he determines further.
- ABERGAVENNY As the Duke said,  
The will of heaven be done, and the King's pleasure 215  
By me obeyed!
- BRANDON Here is a warrant from  
The King t' attach Lord Montacute; and the bodies  
Of the Duke's confessor, John de la Car,  
One Gilbert Peck, his chancellor,—
- BUCKINGHAM So, so;  
These are the limbs o' th' plot: no more, I hope. 220
- BRANDON  
A monk o' th' Chartreux.
- BUCKINGHAM O, Nicholas Hopkins?
- BRANDON He.
- BUCKINGHAM  
My surveyor is false: the o'er-great Cardinal  
Hath showed him gold; my life is spanned already.  
I am the shadow of poor Buckingham,  
Whose figure even this instant cloud puts on 225  
By dark'ning my clear sun. My lord, farewell. *Exeunt.*

200 Hereford,] From Capell. Ff Hertford. 206 business present.] From Ff. Boswell, *Delius business, present.* 211 Aberga'ny,] Ff Aburgany: 212 (*To Abergavenny*) Added by Johnson. 218 de la Car,] In Holinshed, 430, the name is given as de la Car *alias* de la Court. Warburton read *de la Court*. 219 chancellor,—] From Theobald, whom eds. follow. F<sup>1</sup>. <sup>2</sup> *Councillour*. F<sup>3-4</sup> *Counsel-lour*. Chambers *chancellor*. 221 Nicholas] F<sup>1-3</sup> Michael F<sup>4</sup> Michael Theobald's correction (on Hopkins, see note to i ii 147, 148). 224-226 I am . . .

## SCENE II. LONDON. THE COUNCIL CHAMBER.

*Cornets. Enter King Henry, leaning on the Cardinal's shoulder; the Nobles, and Sir Thomas Lovell: the Cardinal places himself under the King's feet on his right side.*

KING

My life itself, and the best heart of it,  
 Thanks you for this great care. I stood i' th' level  
 Of a full-charged confederacy, and give thanks  
 To you that choked it. Let be called before us  
 That gentleman of Buckingham's. In person  
 I'll hear him his confessions justify;  
 And point by point the treasons of his master  
 He shall again relate.

5

*A noise within, crying 'Room for the Queen!' Enter Queen Katharine, ushered by the Duke of Norfolk, and the Duke of Suffolk: she kneels. The King riseth from his state, takes her up, kisses and placeth her by him.*

QUEEN KATHARINE

Nay, we must longer kneel. I am a suitor.

KING

Arise, and take place by us. Half your suit  
 Never name to us: you have half our power.  
 The other moiety ere you ask is given.  
 Repeat your will and take it.

10

QUEEN KATHARINE

Thank your Majesty.

That you would love yourself, and in that love  
 Not unconsidered leave your honour nor

15

sun.] A much debated passage. Blackstone, Delius and others associate *Whose* with *shadow*; Johnson and others with *Buckingham*, Johnson finally explained as "I am the shadow of poor Buckingham, whose port and dignity is assumed by the Cardinal that overclouds and oppresses me, and who gains my place *By darkening my clear sun*."; earlier he had quoted Theobald's *puts out* for *puts on* as a possibility. *Whose* may be taken as referring to *shadow* in l. 224; *even this instant* to signify *this very instant*, *instant* being an adj., signifying *immediate*; *puts on* to mean *produces*; *By dark'ning my clear sun*. to represent *By the darkening of my clear sun* (i.e., the royal favour and the prosperity in which he has lived, the King often being likened to the sun). A paraphrase on these lines is: "I am now the mere shadow of the unfortunate Buckingham, darkened by this very cloud of misfortune, raised by Wolsey, and obscuring from me the light of royal favour and prosperity." Cf. i: ssf. SCENE II.] Ff Scena Secunda. LONDON. . . . CHAMBER.] Added by Ed. after Theobald. The speech-prefixes in F<sup>1</sup> are: King, Kin.; Queen; Norf.; Card.; Sur. 8 Queen' Enter . . . Suffolk:] Ff Queene, vsher'd by the Duke of Norfolk. Enter the Queene, Norfolk and Suffolk: (F<sup>1</sup> Snffolke:) 15 Not]

The dignity of your office, is the point  
Of my petition.

KING Lady mine, proceed.

QUEEN KATHARINE

I am solicited, not by a few,  
And those of true condition, that your subjects  
Are in great grievance. There have been commissions 20  
Sent down among 'em, which hath flawed the heart  
Of all their loyalties: wherein although,  
My good lord Cardinal, they vent reproaches  
Most bitterly on you as putter on  
Of these exactions, yet the King our master— 25  
Whose honour heaven shield from soil!—even he escapes not  
Language unmannerly, yea, such which breaks  
The sides of loyalty, and almost appears  
In loud rebellion.

NORFOLK Not almost appears:  
It doth appear; for, upon these taxations, 30  
The clothiers all, not able to maintain  
The many to them 'longing, have put off  
The spinsters, carders, fullers, weavers, who,  
Unfit for other life, compelled by hunger  
And lack of other means, in desperate manner 35  
Daring th' event to th' teeth, are all in uproar,  
And danger serves among them.

KING Taxation!  
Wherein? and what taxation? My lord Cardinal,  
You that are blamed for it alike with us,  
Know you of this taxation?

WOLSEY Please you, sir, 40  
I know but of a single part in aught  
Pertains to th' state, and front but in that file  
Where others tell steps with me.

QUEEN KATHARINE No, my lord?  
You know no more than others? But you frame 45  
Things that are known alike, which are not wholesome  
To those which would not know them, and yet must  
Perforce be their acquaintance. These exactions,  
Whereof my sovereign would have note, they are  
Most pestilent to th' hearing; and, to bear 'em,

---

Byrne *Nor* 43, 44 *lord?* . . . *others?* From *F*<sup>1-2</sup>. *F*<sup>1</sup> *lord*, . . . *others*:  
Malone, Cam, Pooler *lord*, . . . *others*: Delius, Craig, Chambers, Herford,  
Byrne *lord*, . . . *others*; Berdan-Brooke *lord?* . . . *others*; Kittredge *lord*; . . .  
*others*! NCE *lord?* . . . *others*? The notes of interrogation may stand in *F*<sup>1-2</sup> for  
exclamation. 49 'em] Capell, etc., Delius *them*,

The back is sacrifice to th' load. They say 50  
 They are devised by you; or else you suffer  
 Too hard an exclamation.

KING Still exaction!  
 The nature of it? In what kind, let's know,  
 Is this exaction?

QUEEN KATHARINE I am much too venturous 55  
 In tempting of your patience, but am boldened  
 Under your promised pardon. The subjects' grief  
 Comes through commissions, which compels from each  
 The sixth part of his substance, to be levied  
 Without delay; and the pretence for this 60  
 Is named your wars in France. This makes bold mouths.  
 Tongues spit their duties out, and cold hearts freeze  
 Allegiance in them. Their curses now  
 Live where their prayers did; and it's come to pass,  
 This tractable obedience is a slave  
 To each incenséd will. I would your Highness 65  
 Would give it quick consideration, for  
 There is no primer business.

KING By my life,  
 This is against our pleasure.

WOLSEY And for me, 70  
 I have no further gone in this than by  
 A single voice, and that not passed me but  
 By learned approbation of the judges. If I am  
 Traduced by ignorant tongues, which neither know  
 My faculties nor person yet will be  
 The chronicles of my doing, let me say 75  
 'Tis but the fate of place, and the rough brake  
 That virtue must go through. We must not stint  
 Our necessary actions in the fear  
 To cope malicious censurers; which ever,  
 As rav'nous fishes, do a vessel follow  
 That is new-trimmed, but benefit no further 80  
 Than vainly longing. What we oft do best,  
 By sick interpreters, once weak ones, is  
 Not ours or not allowed; what worst, as oft,

51 or] F<sup>1</sup> *er* 55 boldened] Ff *boldned* Kittredg, NCE, *bold'ned* Others *bolden'd* or *boldened* 57 compels] From Ff. Pope, Cam, Delius, Craig, Chambers, Herford, Pooler, Byrne *compel* Berdan-Brooke, Kittredg, NCE *compels* 62 Their] Pope and others added a word in order to amend the metre, but there is a mid-line pause. Pope *all their* Kinnear *yea, their* (drawing attention to l. 27). 67 business.] F<sup>1-3</sup> *basenesse*. F<sup>4</sup> *baseness*. Hammer's emendation, widely adopted.

Hitting a grosser quality, is cried up  
 For our best act. If we shall stand still, 85  
 In fear our motion will be mocked or carped at,  
 We should take root here where we sit, or sit  
 State-statues only.

KING Things done well,  
 And with a care, exempt themselves from fear;  
 Things done without example, in their issue 90  
 Are to be feared. Have you a precedent  
 Of this commission? I believe, not any.  
 We must not rend our subjects from our laws,  
 And stick them in our will. Sixth part of each?  
 A trembling contribution! Why, we take 95  
 From every tree, lop, bark, and part o' th' timber,  
 And though we leave it with a root, thus hacked,  
 The air will drink the sap. To every county  
 Where this is questioned send our letters, with  
 Free pardon to each man that has denied 100  
 The force of this commission. Pray, look to't:  
 I put it to your care.

WOLSEY (*to the Secretary*) A word with you.  
 Let there be letters writ to every shire  
 Of the King's grace and pardon. The grievéd commons  
 Hardly conceive of me: let it be noised 105  
 That through our intercession this revokement  
 And pardon comes. I shall anon advise you  
 Further in the proceeding.

*Exit Secretary.*

*Enter Surveyor.*

QUEEN KATHARINE

I am sorry that the Duke of Buckingham  
 Is run in your displeasure.

KING It grieves many: 110  
 The gentleman is learned and a most rare speaker;  
 To nature none more bound; his training such

85 act.] *Ff Act: Capell, Kittredge action.* 86 motion] *Ff. motion* Cam, Pooler *notion* Sykes, 28, evidently quoting from Cam, also prints *notion* and remarks that it is strange that no commentator has noticed the corruption in the text. The misprint is in Cam. 87 we sit, or sit] *F<sup>1</sup>*, <sup>4</sup> carry over *Or sit* to begin l. 88. *F<sup>2</sup>*, <sup>3</sup> we sir; *Or sir* (*Or sir* beginning l. 88). 88 State-statues] *F<sup>1</sup>* omits hyphen. Sykes, 29, points out that compounds of *State-* are characteristic of Massinger, not of Shakespeare. 96 tree, lop,] *Ff Tree, lop,* Cam, Chambers, Herford, Pooler, Byrne, NCE, Kittredge *tree lop*, Delius, Craig, Berdan-Brooke *tree, lop*, lop, sb., is small branches and twigs. 102 (*to the Secretary*)] Added by Rowe.

That he may furnish and instruct great teachers,  
 And never seek for aid out of himself. Yet see,  
 When these so noble benefits shall prove 115  
 Not well disposed, the mind growing once corrupt,  
 They turn to vicious forms, ten times more ugly  
 Than ever they were fair. This man so complete,  
 Who was enrolled 'mongst wonders, and when we,  
 Almost with ravished list'ning, could not find 120  
 His hour of speech a minute; he, my lady,  
 Hath into monstrous habits put the graces  
 That once were his, and is become as black  
 As if besmeared in hell. Sit by us: you shall hear—  
 This was his gentleman in trust—of him 125  
 Things to strike honour sad. Bid him recount  
 The fore-recited practices; whereof  
 We cannot feel too little, hear too much.

WOLSEY

Stand forth, and with bold spirit relate what you,  
 Most like a careful subject, have collected 130  
 Out of the Duke of Buckingham.

KING

Speak freely.

SURVEYOR

First, it was usual with him,—every day  
 It would infect his speech,—that if the King  
 Should without issue die, he'll carry it so  
 To make the sceptre his: these very words 135  
 I've heard him utter to his son-in-law,  
 Lord Aberga'ny, to whom by oath he menaced  
 Revenge upon the Cardinal.

WOLSEY

Please your Highness, note

This dangerous conception in this point.  
 Not friended by his wish, to your high person 140  
 His will is most malignant, and it stretches  
 Beyond you to your friends.

QUEEN KATHARINE

My learned lord Cardinal,

Deliver all with charity.

KING

Speak on.

How grounded he his title to the crown  
 Upon our fail? To this point hast thou heard him 145

132, 133 him,— . . . day . . . speech,—] F<sup>1-3</sup> him; . . . day . . . Speech: F<sup>4</sup> him . . . day . . . Speech, Cam, Delius, Craig, Herford, Pooler, Byrne, NCE him, . . . day . . . speech, Chambers, Kittredge him— . . . day . . . speech— Berdan-Brooke him,— . . . day . . . speech,— 134 he'll] From Ff. Pope, Craig, Berdan-Brooke he'd 137 Aberga'ny,] Ff. Aburgany, 139 This] Ff This Pope, Kittredge His

At any time speak aught?

SURVEYOR                   He was brought to this  
By a vain prophecy of Nicholas Henton.

KING

What was that Henton?

SURVEYOR               Sir, a Chartreux friar,  
His confessor, who fed him every minute  
With words of sovereignty.

KING                               How know'st thou this?                   150

SURVEYOR

Not long before your Highness sped to France,  
The Duke being at the Rose, within the parish  
Saint Lawrence Poultney, did of me demand  
What was the speech among the Londoners  
Concerning the French journey. I replied,                   155  
Men feared the French would prove perfidious,  
To the King's danger. Presently the Duke  
Said, 'twas the fear indeed, and that he doubted  
'Twould prove the verity of certain words  
Spoke by a holy monk; 'that oft,' says he,                   160  
'Hath sent to me, wishing me to permit  
John de la Car, my chaplain, a choice hour  
To hear from him a matter of some moment:  
Whom after under the confession's seal  
He solemnly had sworn that what he spoke                   165  
My chaplain to no creature living but  
To me should utter, with demure confidence  
This pausingly ensued: Neither the King nor's heirs,  
Tell you the Duke, shall prosper. Bid him strive  
To gain the love o' th' commonalty. The Duke                   170  
Shall govern England.'

QUEEN KATHARINE       If I know you well,  
You were the Duke's surveyor and lost your office  
On the complaint o' th' tenants. Take good heed  
You charge not in your spleen a noble person  
And spoil your nobler soul. I say, take heed:                   175  
Yes, heartily beseech you.

KING                               Let him on.

147, 148 Henton] From Ff. Cam, Chambers, Herford, Berdan-Brooke, Pooler  
Henton Theobald, etc., Delius, Craig, Kittredge, Byrne, NCE Hopkins See  
i i 221. Nicholas Hopkins was a monk of Henton, near Bristol; and hence  
could be called Nicholas of Henton. 156 feared] F<sup>1</sup>, <sup>2</sup> *feare* F<sup>2</sup>, <sup>4</sup> *fear* 164  
confession's] Ff *Commissions* Theobald's emendation, generally adopted.  
167 demure confidence] Hanmer *confidence demure* Kellner conj. *demurr'd*  
*confidence* (i.e., hesitating confidence). 168 nor's] Capell, Delius, Chambers,  
nor his 170 To gain] From F<sup>4</sup>. F<sup>1-3</sup> *To* 176, 177 Let . . . forward.] One

Go forward.

SURVEYOR On my soul, I'll speak but truth.  
 I told my lord the Duke, by th' devil's illusions  
 The monk might be deceived, and that 'twas dangerous for him  
 To ruminate on this so far, until 180  
 It forged him some design, which, being believed,  
 It was much like to do. He answered 'Tush,  
 It can do me no damage'; adding further,  
 That, had the King in his last sickness failed,  
 The Cardinal's and Sir Thomas Lovell's heads 185  
 Should have gone off.

KING Ha! what, so rank? Ah, ha!  
 There's mischief in this man. Canst thou say further?

SURVEYOR  
 I can, my liege.

KING Proceed.

SURVEYOR Being at Greenwich,  
 After your Highness had reprov'd the Duke  
 About Sir William Bulmer,—

KING I remember 190  
 Of such a time: being my sworn servant,  
 The Duke retained him his. But on: what hence?

SURVEYOR  
 'If', quoth he, 'I for this had been committed,  
 As to the Tower I thought, I would have played  
 The part my father meant to act upon 195  
 Th' usurper Richard, who, being at Salisbury,  
 Made suit to come in's presence, which if granted,  
 As he made semblance of his duty, would  
 Have put his knife into him.'

KING A giant traitor!

WOLSEY  
 Now, madam, may his Highness live in freedom, 200  
 And this man out of prison?

QUEEN KATHARINE God mend all!

KING  
 There's something more would out of thee: what sayst?

SURVEYOR  
 After 'the Duke his father,' with the 'knife,'

---

line in Ff. Pope's arrangement, which editors follow. 179 for him] From Rowe. Ff *For this* as first words of l. 180. Capell's alinement, generally adopted; but Chambers has *For him* to begin l. 180. 190 Bulmer,—] Ff Blumer. Clarendon's correction, from Holinshed, 438. Delius, Craig, Byrne, Chambers *Blomer*— 190, 191 I . . . servant.] One line in Ff. Pope's arrangement, generally adopted. 197 in's] Capell, Delius, Chambers *in his* 203] inverted commas added by Capell.





That, sure, th' have worn out Christendom.

*Enter Sir Thomas Lovell.*

How now! 15

What news, Sir Thomas Lovell?

LOVELL Faith, my lord,  
I hear of none but the new proclamation  
That's clapped upon the court-gate.

CHAMBERLAIN What is't for?

LOVELL  
The reformation of our travelled gallants,  
That fill the court with quarrels, talk, and tailors. 20

CHAMBERLAIN  
I'm glad 'tis there: now I would pray our monsieurs  
To think an English courtier may be wise,  
And never see the Louvre.

LOVELL They must either,  
For so run the conditions, leave those remnants  
Of fool and feather that they got in France, 25  
With all their honourable points of ignorance  
Pertaining thereunto, as fights and fireworks,  
Abusing better men than they can be  
Out of a foreign wisdom, renouncing clean  
The faith they have in tennis and tall stockings, 30  
Short blistered breeches and those types of travel,  
And understand again like honest men,  
Or pack to their old playfellows. There, I take it,  
They may, *cum privilegio*, wear away  
The lag end of their lewdness, and be laughed at. 35

SANDS  
'Tis time to give 'em physic, their diseases  
Are grown so catching.

CHAMBERLAIN What a loss our ladies  
Will have of these trim vanities!

LOVELL Ay, marry,  
There will be woe indeed, lords. The sly whoresons  
Have got a speeding trick to lay down ladies: 40  
A French song and a fiddle has no fellow.

Kittredge *to't* Chambers *to it*, This is the colloquial *to't* as in *Tempest* 1:1 3, etc. 15 *th' have*] From Ff. Pope, Cam, Delius, Craig, Herford, Berdan-Brooke, Pooler, Byrne, NCE *they've* Chambers *they have* Kittredge *th' have* Christendom.] F<sup>1</sup> Ch *istendome*: (and *h* battered). *Enter . . . Lovell.*] After Lovell? in l. 16 in Ff. 21 I'm . . . monsieurs] Two lines in Ff, ending *there*; . . . *Monsieurs* One in Pope, whom editors follow. 34 *wear*] F<sup>1</sup> *wee* F<sup>1-4</sup> and editors *wear* 36 *'em*] F<sup>1</sup> *'em* F<sup>2</sup> *him* F<sup>4</sup> *them* Editors *'em* 39, 40 The . . . ladies:] Omitted by Byrne.

## SANDS

The devil fiddle 'em! I am glad they are going,  
 For, sure, there's no converting of 'em. Now  
 An honest country lord, as I am, beaten  
 A long time out of play, may bring his plainsong, 45  
 And have an hour of hearing; and, by'r lady,  
 Held current music too.

CHAMBERLAIN Well said, Lord Sands;  
 Your colt's tooth is not cast yet.

SANDS No, my lord;  
 Nor shall not, while I have a stump.

CHAMBERLAIN Sir Thomas,  
 Whither were you a-going?

LOVELL To the Cardinal's: 50  
 Your lordship is a guest too.

CHAMBERLAIN O, 'tis true:  
 This night he makes a supper, and a great one,  
 To many lords and ladies. There will be  
 The beauty of this kingdom, I'll assure you.

LOVELL That churchman bears a bounteous mind indeed, 55  
 A hand as fruitful as the land that feeds us.  
 His dews fall everywhere.

CHAMBERLAIN No doubt he's noble:  
 He had a black mouth that said other of him.

SANDS He may, my lord: has wherewithal. In him  
 Sparing would show a worse sin than ill doctrine. 60  
 Men of his way should be most liberal:  
 They are set here for examples.

CHAMBERLAIN True, they are so;  
 But few now give so great ones. My barge stays:  
 Your lordship shall along. Come, good Sir Thomas,  
 We shall be late else, which I would not be, 65

48 colt's tooth] Cf. Chaucer's Reeve's Prologue, l. 34. *colt's tooth* = taste for wantonness. Sykes, 30, points out a parallel phrase in *The Guardian* 1 i, by Massinger: "Your colt's tooth still in your mouth!" 55 That . . . indeed,] Two lines in Ff, ending *Churchman . . . indeed*, One in Pope, whom editors follow. 59 He . . . him] Two lines in Ff, ending *Lord . . . him*; One in Rowe, whom editors follow. has] Ff *Ha's* Capell, Craig *he has* Chambers, Herford *'has* Johnson, etc., Berdan-Brooke *h'as* wherewithal. In him] Ff *wherewithall* in him; Cam, Craig, Herford, Berdan-Brooke, Pooler, Byrne *wherewithal*: in him *Delius wherewithal*: in him, Chambers, Kittredge *wherewithal*. In him NCE *wherewithal*: in him 63 But . . . stays:] Two lines in Ff, ending *ones*: . . . *stays*; One in Rowe, whom editors follow.

For I was spoke to, with Sir Henry Guildford,  
This night to be comptrollers.

SANDS

I am your lordship's. *Exeunt.*

## SCENE IV. A HALL IN YORK PLACE, WESTMINSTER.

*Hautboys. A small table under a state for the Cardinal, a longer table for the guests. Then enter Anne Bullen and divers other Ladies and Gentlemen as guests, at one door; at another door, enter Sir Henry Guildford.*

GUILDFORD

Ladies, a general welcome from his Grace  
Salutes ye all. This night he dedicates  
To fair content and you. None here, he hopes,  
In all this noble bevy, has brought with her  
One care abroad: he would have all as merry  
As, first, good company, good wine, good welcome,  
Can make good people.

5

*Enter Lord Chamberlain, Lord Sands, and Sir Thomas Lovell.*

O, my lord, y' are tardy.

The very thought of this fair company  
Clapped wings to me.

CHAMBERLAIN

You are young, Sir Harry Guildford.

SANDS

Sir Thomas Lovell, had the Cardinal  
But half my lay thoughts in him, some of these  
Should find a running banquet ere they rested,  
I think would better please 'em. By my life,  
They are a sweet society of fair ones.

10

LOVELL

O, that your lordship were but now confessor  
To one or two of these!

15

SANDS

I would I were:

They should find easy penance.

LOVELL

Faith, how easy?

SANDS

As easy as a down-bed would afford it.

SCENE IV.] Ff Scena Quarta. A . . . WESTMINSTER.] Added by Ed. after Capell. The speech-prefixes in F<sup>1</sup> are: S. Hen. Guilf.; Cham.; San.; Lou.; An. Bul., An. B.; Card.; Seru.; King, Kin. 1 Ladies . . . Grace] Two lines in Ff, ending *Ladies*, . . . *Grace* One in Pope, whom eds. follow. 7 *Lord* . . . *Lovell*.] Ff L. . . L. Sands, and Louell. y' are] Ff y' are Capell, Cam, Craig, Chambers, Herford, Pooler, Byrne, NCE you're Malone, Delius you are Berdan-Brooke, Kittredge y'are 10-18 SANDS Sir . . . it.] Omitted by Byrne.

## CHAMBERLAIN

Sweet ladies, will it please you sit? Sir Harry,  
Place you that side. I'll take the charge of this. 20  
His Grace is ent'ring. Nay, you must not freeze:  
Two women placed together makes cold weather.  
My Lord Sands, you are one will keep 'em waking:  
Pray, sit between these ladies.

SANDS By my faith,  
And thank your lordship. By your leave, sweet ladies. 25  
If I chance to talk a little wild, forgive me;  
I had it from my father.

ANNE Was he mad, sir?

SANDS  
O, very mad, exceeding mad, in love too.  
But he would bite none: just as I do now,  
He would kiss you twenty with a breath.

*Kisses her.*

CHAMBERLAIN Well said, my lord. 30

So, now y' are fairly seated. Gentlemen,  
The penance lies on you if these fair ladies  
Pass away frowning.

SANDS For my little cure,  
Let me alone.

*Hautboys. Enter Cardinal Wolsey, and takes his state.*

WOLSEY  
Y' are welcome, my fair guests. That noble lady 35  
Or gentleman that is not freely merry  
Is not my friend. This, to confirm my welcome;  
And to you all, good health. *Drinks.*

SANDS Your Grace is noble:  
Let me have such a bowl may hold my thanks,  
And save me so much talking.

WOLSEY My Lord Sands, 40  
I am beholding to you. Cheer your neighbours.  
Ladies, you are not merry. Gentlemen,  
Whose fault is this?

SANDS The red wine first must rise  
In their fair cheeks, my lord; then we shall have 'em  
Talk us to silence.

ANNE You are a merry gamester, 45

31, 35, 52 y' are] Ff y'are Capell, Cam, Craig, Chambers, Herford, Pooler,  
Byrne, NCE you're Malone, Delius you are Berdan-Brooke, Kittredge y'are  
31 Gentlemen,] F<sup>1</sup> Gentlemen, 38 Drinks.] Added by Theobald.

My Lord Sands.

SANDS                    Yes, if I make my play.  
Here's to your ladyship: and pledge it, madam,  
For 'tis to such a thing—

ANNE                    You cannot show me.

SANDS  
I told your Grace they would talk anon.

*Drum and trumpet: chambers discharged.*

WOLSEY                    What's that?

CHAMBERLAIN  
Look out there, some of ye.

*Exit Servant.*

WOLSEY                    What warlike voice,                    50  
And to what end, is this? Nay, ladies, fear not;  
By all the laws of war y' are privileged.

*Enter a Servant.*

CHAMBERLAIN  
How now! what is't?

SERVANT                    A noble troop of strangers;  
For so they seem. Th' have left their barge, and landed;  
And hither make, as great ambassadors                    55  
From foreign princes.

WOLSEY                    Good Lord Chamberlain,  
Go, give 'em welcome: you can speak the French tongue.  
And, pray, receive 'em nobly and conduct 'em  
Into our presence, where this heaven of beauty  
Shall shine at full upon them. Some attend him.                    60

*Exit Chamberlain, attended. All rise, and tables removed.*

You have now a broken banquet; but we'll mend it.  
A good digestion to you all. And once more  
I show'r a welcome on ye: welcome all.

*Hautboys. Enter King and others, as masquers, habited like shepherds, ushered by the Lord Chamberlain. They pass directly before the Cardinal, and gracefully salute him.*

A noble company! what are their pleasures?

---

46 make] Hanmer, Kellner *may make* 48 thing—] Ff *thing*. Dash added by Rowe. 49 *Drum . . . discharged.*] After l. 48 in Ff. 50 *Exit Servant.*] Added by Stevens. 54 Th' have] F<sup>1-3</sup> *th' haue* F<sup>4</sup> *they have* Collier, Cam, Delius, Craig, Herford, Berdan-Brooke, Pooler, Byrne *they've* Chambers *they have* Kittredge *Th' have* NCE *They've* 57 'em] Malone, Delius *them* 60 *Exit . . . attended.*] Added by Capell.

## CHAMBERLAIN

Because they speak no English, thus they prayed 65  
 To tell your Grace, that, having heard by fame  
 Of this so noble and so fair assembly  
 This night to meet here, they could do no less,  
 Out of the great respect they bear to beauty,  
 But leave their flocks, and, under your fair conduct, 70  
 Crave leave to view these ladies and entreat  
 An hour of revels with 'em.

## WOLSEY

Say, Lord Chamberlain,  
 They have done my poor house grace; for which I pay 'em  
 A thousand thanks and pray 'em take their pleasures.

*Choose Ladies, King and Anne Bullen.*

## KING

The fairest hand I ever touched! O beauty, 75  
 Till now I never knew thee!

*Music. Dance.*

## WOLSEY

My lord!

## CHAMBERLAIN Your Grace?

## WOLSEY

Pray, tell 'em thus much from me:

There should be one amongst 'em, by his person,  
 More worthy this place than myself; to whom,  
 If I but knew him, with my love and duty 80  
 I would surrender it.

## CHAMBERLAIN

I will, my lord.

*Whispers the Masquers.*

## WOLSEY

What say they?

## CHAMBERLAIN

Such a one, they all confess,  
 There is indeed; which they would have your Grace

---

73, 74 They . . . pleasures.] Pope's arrangement. Three lines in Ff, ending grace: . . . thanks, . . . pleasures. Eds. follow Pope. 74 Choose . . . Bullen.] From Ff (F<sup>1</sup> An). Cam, Pooler They choose. The King chooses Anne Bullen. Kittredge follows F. Malone, Delius, Chambers, Ladies chosen for the dance. The King chooses Anne Bullen. (Delius takes for chooses). Craig, Herford, Byrne, NCE They choose Ladies for the dance. The King chooses Anne Bullen. Berdan-Brooke follows F. 77 'em] Malone, Delius, Craig, them 78 'em,] Malone, Delius them, 81 Whispers the Masquers.] From Capell. Ff Whisper. (after it.) Cam, Craig, Herford, Pooler, Byrne, NCE Whispers the Masquers. Delius Goes to the masquers, and returns. Chambers Whispers to the Masquers. Kittredge Whisper [with the Maskers] Berdan-Brooke Whisper.

**Find out, and he will take it.**

**WOLSEY** Let me see then.

By all your good leaves, gentlemen: here I'll make  
My royal choice. 85

**KING (unmasking)** ~~Ye~~ have found him, Cardinal:

**You hold a fair assembly! You do well, lord!**

**You are a churchman, or, I'll tell you, Cardinal.**

I should judge now unhappily.

**WOLSEY** I am glad

**Your Grace is grown so pleasant.**

KING My Lord Chamberlain. 90

**Prithee, come hither. What fair lady's that?**

**CHAMBERLAIN**

An't please your Grace, Sir Thomas Bullen's daughter,

The Viscount Rochford, one of her Highness' women.

**KING**

**By heaven, she is a dainty one. Sweetheart,**

I were unmannerly to take you out,

And not to kiss you. (*Kisses her.*) A health, gentlemen!

**Let it go round.**

**WOLSEY**

**Sir Thomas Lovell, is the banquet ready**

I' th' privy chamber?

LOVELL Yes, my lord.

**WOLSEY** Your Grace,

I fear, with dancing is a little heated. 100

KING

I fear, too much.

**WOLSEY**                    There's fresher air, my lord,

**In the next chamber.**

KING

**Lead in your ladies, ev'ryone. Sweet partner,**

I must not yet forsake you. Let's be merry.

Good my Lord Cardinal, I have half a dozen healths

To drink to these fair ladies, and a measure

To lead 'em once again; and then let's dream

**Who's best in favour. Let the music knock it.**

***Exeunt with trumpets.***

86 (*unmasking*)] Added by Capell. Ye] Rowe, Craig *You* 92, 93 *An't . . . women.*] As in Pope. Three lines in Ff, ending *Grace, . . . Rochford, . . . women.* Editors follow Pope. 96 (*Kisses her.*)] Added by Collier, Kittredge. 104, 105 *merry. . . Cardinal.*] Ff *merry, . . . Cardinal:* Cam, Delius, Pooler follow F. Craig, Herford, Berdan-Brooke, Byrne *merry: Cardinal, Chambers, Kittredge, NCE merry. . . . cardinal.*



## ACT II

## SCENE I. WESTMINSTER. A STREET.

*Enter two Gentlemen at several doors.*

FIRST GENTLEMAN

Whither away so fast?

SECOND GENTLEMAN O, God save ye!

Ev'n to the Hall, to hear what shall become  
Of the great Duke of Buckingham.

FIRST GENTLEMAN

I'll save you

That labour, sir. All's now done, but the ceremony  
Of bringing back the prisoner.

SECOND GENTLEMAN

Were you there?

5

FIRST GENTLEMAN

Yes, indeed was I.

SECOND GENTLEMAN Pray, speak what has happened.

FIRST GENTLEMAN

You may guess quickly what.

SECOND GENTLEMAN

Is he found guilty?

FIRST GENTLEMAN

Yes, truly is he, and condemned upon't.

SECOND GENTLEMAN

I am sorry for't.

FIRST GENTLEMAN So are a number more.

SECOND GENTLEMAN

But, pray, how passed it?

10

FIRST GENTLEMAN

I'll tell you in a little. The great Duke  
Came to the bar, where, to his accusations,  
He pleaded still not guilty, and alleged  
Many sharp reasons to defeat the law.  
The King's attorney on the contrary  
Urged on the examinations, proofs, confessions  
Of divers witnesses; which the Duke desired  
To have brought viva voce to his face.  
At which appeared against him his surveyor;  
Sir Gilbert Peck his chancellor; and John Car,

15

20

ACT II SCENE I.] Ff Actus Secundus. Scena Prima. WESTMINSTER. A STREET.]  
Added by Cam. The speech-prefixes in F<sup>1</sup> are: 1; 2.; Buck.; Louell, Lou.;  
Vaux. 1 ye!] Ff ye: Capell, Delius *you*. 8 Yes . . . upon't.] As in Pope  
and editors. Two lines in Ff, ending *he*, . . . *upon't*. upon't.] Malone, Delius,  
Chambers *upon it*. 18 have] From F<sup>4</sup>. F<sup>1-3</sup> *him* Editors, Kellner *have*

Confessor to him; with that devil monk,  
Hopkins, that made this mischief.

SECOND GENTLEMAN                      That was he  
That fed him with his prophecies?

FIRST GENTLEMAN                      The same.  
All these accused him strongly, which he fain  
Would have flung from him, but indeed he could not.                      25  
And so his peers upon this evidence  
Have found him guilty of high treason. Much  
He spoke, and learnedly, for life, but all  
Was either pitied in him or forgotten.

SECOND GENTLEMAN                      After all this, how did he bear himself?-                      30

FIRST GENTLEMAN  
When he was brought again to th' bar, to hear  
His knell rung out, his judgement, he was stirred  
With such an agony he sweat extremely,  
And something spoke in choler, ill and hasty:  
But he fell to himself again and sweetly                      35  
In all the rest showed a most noble patience.

SECOND GENTLEMAN  
I do not think he fears death.

FIRST GENTLEMAN                      Sure, he does not;  
He never was so womanish: the cause  
He may a little grieve at.

SECOND GENTLEMAN                      Certainly  
The Cardinal is the end of this.

FIRST GENTLEMAN                      'Tis likely,                      40  
By all conjectures: first, Kildare's attainer,  
Then deputy of Ireland; who removed,  
Earl Surrey was sent thither, and in haste too,  
Lest he should help his father.

SECOND GENTLEMAN                      That trick of state  
Was a deep envious one.

FIRST GENTLEMAN                      At his return                      45  
No doubt he will requite it. This is noted,  
And generally, whoever the King favours  
The Cardinal instantly will find employment,  
And far enough from court too.

SECOND GENTLEMAN                      All the commons                      50  
Hate him perniciously, and, o' my conscience,  
Wish him ten fathom deep. This Duke as much

41 attainer,] F<sup>1</sup>-<sup>2</sup> *Attendure*; F<sup>3</sup>-<sup>4</sup> *Attaindure*; (The story of the attainer of Kildare will be found in Barton: IS, 170-177.) 51 fathom] F<sup>1</sup>-<sup>3</sup> *faddom* F<sup>4</sup> *fathom* Cam, Delius, Craig, Chambers, Herford, Berdan-Brooke, Pooler,

They love and dote on, call him bounteous Buckingham,  
The mirror of all courtesy—

FIRST GENTLEMAN                    Stay there, sir,  
And see the noble ruined man you speak of.

*Enter Buckingham from his arraignment, tipstaves before him, the axe with the edge towards him, halberds on each side, accompanied with Sir Thomas Lovell, Sir Nicholas Vaux, Sir William Sands, and common people, &c.*

SECOND GENTLEMAN

Let's stand close, and behold him.

BUCKINGHAM	All good people,	55
	You that thus far have come to pity me,	
	Hear what I say, and then go home and lose me.	
	I have this day received a traitor's judgement,	
	And by that name must die: yet, heaven bear witness,	
	And if I have a conscience, let it sink me,	60
	Even as the axe falls, if I be not faithful!	
	The law I bear no malice for my death;	
	'T has done upon the premises but justice:	
	But those that sought it I could wish more Christians.	
	Be what they will, I heartily forgive 'em.	65
	Yet let 'em look they glory not in mischief,	
	Nor build their evils on the graves of great men;	
	For then my guiltless blood must cry against 'em.	
	For further life in this world I ne'er hope,	
	Nor will I sue, although the King have mercies	70
	More than I dare make faults. You few that loved me	
	And dare be bold to weep for Buckingham,	
	His noble friends and fellows, whom to leave	
	Is only bitter to him, only dying,	
	Go with me, like good angels, to my end,	75
	And, as the long divorce of steel falls on me,	
	Make of your prayers one sweet sacrifice	
	And lift my soul to heaven. Lead on, o' God's name.	

LOVELL

I do beseech your Grace, for charity,

Byrne, NCE *fathom* Kittredge *fadom* 53 courtesy—] Ff *courtesie*. Cam, Delius, Pooler, Berdan-Brooke, Kittredge *courtesy*— Craig, Herford, Byrne *courtesy*;— NCE *courtesy*,— Chambers *courtesy*. 54 *Enter . . . &c.*] From Ff (after *courtesy*— l. 53). *Sir William Sands*.] Ff Sir Walter Sands, (F<sup>1-4</sup> omit Sir) 63 'T has] F<sup>1</sup>. 2 'T has F<sup>3</sup>. 4 'T has Malone, Delius, Chambers *It has* Others 'T has 65, 66, 68 'em] From Ff. Malone, Delius *them* Others 'em 71 More . . . me] One line in Rowe. Two in Ff, ending *faults*. . . me, Editors follow Rowe. 78 And . . . name.] One line in Pope, whom eds. follow. Two in Ff, ending *Heaven* . . . name. o'] Ff, Kittredge a Cam, etc. o' Chambers a'

If ever any malice in your heart  
Were hid against me, now to forgive me frankly. 80

BUCKINGHAM

Sir Thomas Lovell, I as free forgive you  
As I would be forgiven. I forgive all:  
There cannot be those numberless offences  
'Gainst me that I cannot take peace with. No black envy 85  
Shall mark my grave. Commend me to his Grace,  
And if he speak of Buckingham, pray tell him  
You met him half in heaven. My vows and prayers  
Yet are the King's, and, till my soul forsake,  
Shall cry for blessings on him. May he live 90  
Longer than I have time to tell his years!  
Ever beloved and loving may his rule be!  
And when old time shall lead him to his end,  
Goodness and he fill up one monument!

LOVELL

To th' waterside I must conduct your Grace; 95  
Then give my charge up to Sir Nicholas Vaux,  
Who undertakes you to your end.

VAUX

Prepare there;

The Duke is coming. See the barge be ready,  
And fit it with such furniture as suits  
The greatness of his person.

BUCKINGHAM

Nay, Sir Nicholas, 100

Let it alone: my state now will but mock me.  
When I came hither I was Lord High Constable  
And Duke of Buckingham; now, poor Edward Bohun.  
Yet I am richer than my base accusers,  
That never knew what truth meant. I now seal it; 105  
And with that blood will make 'em one day groan for't.  
My noble father, Henry of Buckingham,  
Who first raised head against usurping Richard,  
Flying for succour to his servant Banister,  
Being distressed, was by that wretch betrayed, 110  
And without trial fell. God's peace be with him!

85, 86 'Gainst . . . Grace.] Two lines in Pope, whom editors follow. Three in Ff, ending in *with: . . . Graue. . . . Grace: take . . . mark*] Ff *take . . . make* Johnson conj. *make . . . take* Warburton conj. *mark* for *make* Cam, Craig, Chambers, Herford, Pooler, Kittredge, Byrne, NCE *take . . . mark* Kellner conj. *take . . . innk* (i.e. ink, stain). Delius, Berdan-Brooke *take . . . make* 89 *forsake*.] From F<sup>1-2</sup>. F<sup>4</sup>, Rowe, Steevens, Kittredge *forsake me*, 103 Bohun.] Buckingham's name was Edward Stafford, the third Duke; his ancestress was Eleanor Bohun who married Thomas of Woodstock. See French: SG, 258; Thomson: SC, 45. Buckingham's statement comes from Holinshed, 450. 106 'em] Steevens, Delius, Craig *them*

Henry the Seventh succeeding, truly pitying  
 My father's loss, like a most royal prince,  
 Restored me to my honours, and out of ruins  
 Made my name once more noble. Now his son, 115  
 Henry the Eighth, life, honour, name and all  
 That made me happy, at one stroke has taken  
 For ever from the world. I had my trial,  
 And must needs say, a noble one, which makes me  
 A little happier than my wretched father. 120  
 Yet thus far we are one in fortunes: both  
 Fell by our servants, by those men we loved most;  
 A most unnatural and faithless service!  
 Heaven has an end in all: yet, you that hear me,  
 This from a dying man receive as certain: 125  
 Where you are liberal of your loves and counsels  
 Be sure you be not loose; for those you make friends  
 And give your hearts to, when they once perceive  
 The least rub in your fortunes, fall away  
 Like water from ye, never found again 130  
 But where they mean to sink ye. All good people,  
 Pray for me! I must now forsake ye. The last hour  
 Of my long weary life is come upon me.  
 Farewell!  
 And when you would say something that is sad, 135  
 Speak how I fell. I have done; and God forgive me!

*Exeunt Buckingham and Train.*

FIRST GENTLEMAN

O, this is full of pity! Sir, it calls,  
 I fear, too many curses on their heads  
 That were the authors.

SECOND GENTLEMAN If the Duke be guiltless,

'Tis full of woe. Yet I can give you inkling 140  
 Of an ensuing evil, if it fall,  
 Greater than this.

FIRST GENTLEMAN Good angels keep it from us!

What may it be? You do not doubt my faith, sir?

SECOND GENTLEMAN

This secret is so weighty, 'twill require  
 A strong faith to conceal it.

FIRST GENTLEMAN

Let me have it: 145

I do not talk much.

SECOND GENTLEMAN I am confident:

134, 135 Farewell! . . . sad,] As in Capell, whom eds. follow. One line in Ff.  
 136] Two lines in Ff, ending *fell*. . . *me*. One in Pope, whom eds. follow.  
 I have] Pope *I've* Editors *I have* *Buckingham*] Ff Duke

You shall, sir. Did you not of late days hear  
A buzzing of a separation  
Between the King and Katharine?

FIRST GENTLEMAN Yes, but it held not.

For when the King once heard it, out of anger 150  
He sent command to the Lord Mayor straight  
To stop the rumour and allay those tongues  
That durst disperse it.

SECOND GENTLEMAN But that slander, sir,  
Is found a truth now: for it grows again  
Fresher than e'er it was, and held for certain 155

The King will venture at it. Either the Cardinal,  
Or some about him near, have, out of malice  
To the good Queen, possessed him with a scruple  
That will undo her. To confirm this too,  
Cardinal Campeius is arrived, and lately; 160  
As all think, for this business.

FIRST GENTLEMAN 'Tis the Cardinal;  
And merely to revenge him on the Emperor  
For not bestowing on him at his asking  
The archbishopric of Toledo, this is purposed.

SECOND GENTLEMAN  
I think you have hit the mark. But is't not cruel 165  
That she should feel the smart of this? The Cardinal  
Will have his will, and she must fall.

FIRST GENTLEMAN 'Tis woeful.  
We are too open here to argue this:  
Let's think in private more.

*Exeunt.*

SCENE II. LONDON. AN ANTECHAMBER IN THE PALACE.

*Enter Lord Chamberlain, reading this letter.*

CHAMBERLAIN 'My lord, the horses your lordship sent for, with  
all the care I had, I saw well chosen, ridden, and furnished. They  
were young and handsome, and of the best breed in the north.  
When they were ready to set out for London, a man of my Lord  
Cardinal's, by commission and main power, took 'em from me, 5

154 found a] From F<sup>1</sup>. <sup>2</sup>. F<sup>3</sup>. <sup>4</sup> a sound 165] Two lines in Ff, ending *thinke*  
... *cruell*, One in Pope, whom eds. follow. you have] Pope *you've* Eds.  
*you have* SCENE II.] Ff *Scena Secunda*. LONDON. . . . PALACE.] Adtled by Ed.  
after Theobald. The speech-prefixes in F<sup>1</sup> are: Norf.; Norfolke, Norff.; Cham.;  
Suff.; Kin.; Wol.; Gard.; Camp. 5 'em] Capell, Delius, Craig *them*

with this reason: His master would be served before a subject,  
if not before the King; which stopped our mouths, sir.'

I fear he will indeed. Well, let him have them.  
He will have all, I think.

*Enter to the Lord Chamberlain, the Dukes of Norfolk and Suffolk.*

NORFOLK

Well met, my Lord Chamberlain.

10

CHAMBERLAIN

Good day to both your Graces.

SUFFOLK

How is the King employed?

CHAMBERLAIN

I left him private,

Full of sad thoughts and troubles.

NORFOLK

What's the cause?

CHAMBERLAIN

It seems the marriage with his brother's wife

Has crept too near his conscience.

SUFFOLK

No, his conscience

15

Has crept too near another lady.

NORFOLK

'Tis so.

This is the Cardinal's doing, the King-Cardinal.

That blind priest, like the eldest son of fortune,

Turns what he list. The King will know him one day.

SUFFOLK

Pray God he do! he'll never know himself else.

20

NORFOLK

How holily he works in all his business!

And with what zeal! For, now he has cracked the league

Between us and the Emperor, the Queen's great nephew,

He dives into the King's soul, and there scatters

Dangers, doubts, wringing of the conscience,

25

Fears and despairs; and all these for his marriage.

And out of all these to restore the King,

He counsels a divorce, a loss of her

That, like a jewel, has hung twenty years

About his neck, yet never lost her lustre;

30

Of her that loves him with that excellence

That angels love good men with, even of her

That, when the greatest stroke of fortune falls,

Will bless the King:—and is not this course pious?

8, 9 I . . . think.] Prose in Ff. Verse in Theobald, whom eds. follow.  
20] Two lines in Ff, ending *doe*, . . . *else*. One in Pope, whom eds. follow.

## CHAMBERLAIN

Heaven keep me from such counsel! 'Tis most true 35  
 These news are everywhere, every tongue speaks 'em,  
 And every true heart weeps for't. All that dare  
 Look into these affairs see this main end,  
 The French King's sister. Heaven will one day open  
 The King's eyes, that so long have slept upon 40  
 This bold bad man.

SUFFOLK And free us from his slavery.

## NORFOLK

We had need pray,  
 And heartily, for our deliverance,  
 Or this imperious man will work us all 45  
 From princes into pages. All men's honours  
 Lie like one lump before him, to be fashioned  
 Into what pitch he please.

## SUFFOLK

For me, my lords,  
 I love him not, nor fear him: there's my creed.  
 As I am made without him, so I'll stand,  
 If the King please. His curses and his blessings 50  
 Touch me alike: th' are breath I not believe in.  
 I knew him, and I know him: so I leave him  
 To him that made him proud, the Pope.

## NORFOLK

Let's in,  
 And with some other business put the King  
 From these sad thoughts that work too much upon him. 55  
 My lord, you'll bear us company?

## CHAMBERLAIN

Excuse me:  
 The King has sent me otherwhere. Besides,  
 You'll find a most unfit time to disturb him.  
 Health to your lordships.

## NORFOLK

Thanks, my good Lord Chamberlain.

*Exit Lord Chamberlain; and the King draws the  
 curtain and sits reading pensively.*

## SUFFOLK

How sad he looks! Sure, he is much afflicted. 60

36 'em,] Malone, Delius *them*. 51 th' are] From Ff. Pope, Cam, Delius, Craig, Herford, Berdan-Brooke, Pooler, Byrne, NCE *they're* Chambers *they are* Kittredge *th' are* 57 has] F<sup>1</sup>. 2 *ha's* F<sup>2</sup>. 4 *has* Delius, Craig *hath* 59 *Exit . . . pensively.*] From Ff. Malone, Delius, Craig *Exit* Lord Chamberlain. Norfolk opens a folding-door. The King is discovered sitting, and reading pensively. Cam, Chambers, Herford, Pooler, Berdan-Brooke, Kittredge, Byrne follow F. NCE *Exit* Lord Chamberlain; [Norfolk] draws the curtain, and [discovers] the King reading pensively.



KING

Who's there, ha?

NORFOLK

Pray God he be not angry.

KING

Who's there, I say? How dare you thrust yourselves  
 Into my private meditations?  
 Who am I? ha?

NORFOLK

A gracious King that pardons all offences  
 Malice ne'er meant. Our breach of duty this way  
 Is business of estate, in which we come  
 To know your royal pleasure.

65

KING

Ye are too bold.

Go to: I'll make ye know your times of business.  
 Is this an hour for temporal affairs, ha?

70

*Enter Wolsey and Campeius, with a Commission.*

Who's there? my good Lord Cardinal? O my Wolsey,  
 The quiet of my wounded conscience,  
 Thou art a cure fit for a king. (*To Campeius*) You're welcome,  
 Most learned reverend sir, into our kingdom.  
 Use us and it. (*To Wolsey*) My good lord, have great care  
 I be not found a talker.

75

WOLSEY

Sir, you cannot.

I would your Grace would give us but an hour  
 Of private conference.

KING (*to Norfolk and Suffolk*) We are busy: go.NORFOLK (*aside to Suffolk*)

This priest has no pride in him!

SUFFOLK (*aside to Norfolk*)

Not to speak of.

I would not be so sick though for his place:  
 But this cannot continue.

80

NORFOLK (*aside to Suffolk*) If it do,

I'll venture one have-at-him.

SUFFOLK (*aside to Norfolk*)

I another.

*Exeunt Norfolk and Suffolk.*

61 Who's] Ff *Who's* Steevens, Delius, Craig *Who is* 70 with a *Commisssion*.] From Ff. Omitted in Malone, Delius, Craig. 73 (*To Campeius*)] Added by Theobald. 75 (*To Wolsey*)] Added by Johnson. 78 (*to Norfolk and Suffolk*)] Added by Theobald. 79-82] Asides added by Capell. 79 him!] Ff *him?* Cam, Chambers, Herford, Pooler, Byrne, NCE *him?* Delius, Craig, Berdan-Brooke, Kittredge *him!* 81, 82 If . . . -him.] As in Pope, whom eds. follow. One line in Ff. 82 one have-at-him.] From Dyce and Staunton. F<sup>1</sup> *one; haue at him*. F<sup>2-4</sup> *one heave at him*. Editors *one have-at-him*.

## WOLSEY

Your Grace has given a precedent of wisdom  
 Above all princes, in committing freely  
 Your scruple to the voice of Christendom. 85  
 Who can be angry now? What envy reach you?  
 The Spaniard, tied by blood and favour to her,  
 Must now confess, if they have any goodness,  
 The trial just and noble. All the clerks,  
 I mean the learned ones, in Christian kingdoms 90  
 Have their free voices. Rome, the nurse of judgement,  
 Invited by your noble self, hath sent  
 One general tongue unto us, this good man,  
 This just and learned priest, Card'nal Campeius;  
 Whom once more I present unto your Highness. 95

## KING

And once more in mine arms I bid him welcome,  
 And thank the holy conclave for their loves.  
 They have sent me such a man I would have wished for.

## CAMPEIUS

Your Grace must needs deserve all strangers' loves,  
 You are so noble. To your Highness' hand 100  
 I tender my commission, by whose virtue,  
 The Court of Rome commanding, you, my lord  
 Cardinal of York, are joined with me their servant  
 In the impartial judging of this business.

## KING

Two equal men. The Queen shall be acquainted 105  
 Forthwith for what you come. Where's Gardiner?

## WOLSEY

I know your Majesty has always loved her  
 So dear in heart, not to deny her that  
 A woman of less place might ask by law,  
 Scholars allowed freely to argue for her. 110

## KING

Ay, and the best she shall have, and my favour  
 To him that does best. God forbid else. Cardinal,  
 Prithee, call Gardiner to me, my new Secretary.  
 I find him a fit fellow.

*Exit Wolsey.*

*Enter Wolsey, with Gardiner.*

93 us, this] F<sup>1-3</sup> vs. *This* F<sup>4</sup> us, *this* 96 mine] Craig *my* 101, 102] Punctuation in F<sup>1</sup> is *virtue*, . . . *commanding*. You A case of strong internal punctuation. F<sup>2, 3</sup> *virtue*, . . . *commanding*: You F<sup>4</sup> *virtue*, . . . *commanding*, You 104 un-  
 partial] F<sup>1</sup> *vnpartiall* F<sup>2</sup> *unparciall* F<sup>3</sup> *impartiall* F<sup>4</sup> *impartial* Craig *impartial*  
 114 *Exit Wolsey*.] Added by Capell. Enter . . . Gardiner.] Ff Enter Gardiner.

WOLSEY (*aside to Gardiner*)

Give me your hand. Much joy and favour to you: 115

You are the King's now.

GARDINER (*aside to Wolsey*) But to be commanded

For ever by your Grace, whose hand has raised me.

KING

Come hither, Gardiner.

*Walks and whispers.*

CAMPEIUS

My Lord of York, was not one Doctor Pace

In this man's place before him?

WOLSEY Yes, he was. 120

CAMPEIUS

Was he not held a learned man?

WOLSEY Yes, surely.

CAMPEIUS

Believe me, there's an ill opinion spread then,

Even of yourself, Lord Cardinal.

WOLSEY How! of me?

CAMPEIUS

They will not stick to say you envied him,

And fearing he would rise, he was so virtuous, 125

Kept him a foreign man still, which so grieved him

That he ran mad and died.

WOLSEY Heav'n's peace be with him!

That's Christian care enough. For living murmurers

There's places of rebuke. He was a fool,

For he would needs be virtuous. That good fellow, 130

If I command him, follows my appointment.

I will have none so near else. Learn this, brother,

We live not to be griped by meaner persons.

KING

Deliver this with modesty to th' Queen.

*Exit Gardiner.*

The most convenient place that I can think of 135

For such receipt of learning is Blackfriars:

There ye shall meet about this weighty business.

My Wolsey, see it furnished. O, my lord,

Would it not grieve an able man to leave

So sweet a bedfellow? But, conscience, conscience! 140

O, 'tis a tender place; and I must leave her.

*Exeunt.*

## SCENE III. LONDON. AN ANTE-CHAMBER OF THE QUEEN'S APARTMENTS.

*Enter Anne Bullen and an Old Lady.*

ANNE

Not for that neither. Here's the pang that pinches:  
 His Highness having lived so long with her, and she  
 So good a lady that no tongue could ever  
 Pronounce dishonour of her—by my life,  
 She never knew harm-doing!—O, now, after 5  
 So many courses of the sun enthroned,  
 Still growing in a majesty and pomp, the which  
 To leave a thousandfold more bitter than  
 'Tis sweet at first t' acquire—after this process,  
 To give her the avaunt, it is a pity 10  
 Would move a monster!

OLD LADY

Hearts of most hard temper

Melt and lament for her.

ANNE

O, God's will! much better

She ne'er had known pomp. Though't be temporal,  
 Yet, if that quarrel, Fortune, do divorce  
 It from the bearer, 'tis a sufferance panging 15  
 As soul and body's severing.

OLD LADY

Alas, poor lady!

She's a stranger now again.

ANNE

So much the more

Must pity drop upon her. Verily,  
 I swear 'tis better to be lowly born,  
 And range with humble livers in content, 20  
 Than to be perked up in a glist'ring grief  
 And wear a golden sorrow.

OLD LADY

Our content

Is our best having.

ANNE

By my troth and maidenhead,

I would not be a Queen.

OLD LADY

Beshrew me, I would,

And venture maidenhead for't; and so would you, 25  
 For all this spice of your hypocrisy.  
 You that have so fair parts of woman on you  
 Have too a woman's heart, which ever yet  
 Affected eminence, wealth, sovereignty;

SCENE III.] Ff *Scena Tertia*. LONDON. . . . APARTMENTS.] Added by Ed. after Theobald. The speech-prefixes in F<sup>1</sup> are: An., Anne; Old La., Old L.; L. Cham., Cham. 8 leave] Theobald, etc., Chambers, Byrne *leave's* Malone *leave is* 14 quarrel, Fortune,] F<sup>1</sup> *quarrell*. Fortune, F<sup>2-4</sup> *quarrell*, Fortune, Editors *quarrel*, *fortune*, (or *Fortune*.)

Which, to say sooth, are blessings; and which gifts— 30  
 Saving your mincing—the capacity  
 Of your soft cheveril conscience would receive  
 If you might please to stretch it.

ANNE Nay, good troth.

OLD LADY

Yes, troth, and troth! You would not be a queen?

ANNE

No, not for all the riches under heaven. 35

OLD LADY

'Tis strange: a three-pence bowed would hire me,  
 Old as I am, to queen it. But, I pray you,  
 What think you of a duchess? Have you limbs  
 To bear that load of title?

ANNE No, in truth.

OLD LADY

Then you are weakly made. Pluck off a little. 40  
 I would not be a young count in your way  
 For more than blushing comes to. If your back  
 Cannot vouchsafe this burthen, 'tis too weak  
 Ever to get a boy.

ANNE How you do talk!

I swear again, I would not be a queen 45  
 For all the world.

OLD LADY

In faith, for little England  
 You'd venture an emballing. I myself  
 Would for Carnarvonshire, although there 'longed  
 No more to th' crown but that. Lo, who comes here?

*Enter Lord Chamberlain.*

CHAMBERLAIN

Good morrow, ladies, What were't worth to know 50  
 The secret of your conference?

ANNE

My good lord,  
 Not your demand: it values not your asking.  
 Our mistress' sorrows we were pitying.

CHAMBERLAIN

It was a gentle business, and becoming 55  
 The action of good women. There is hope

32 cheveril] F<sup>1-3</sup> Chiuerell F<sup>4</sup> Chiverel Kittredge chiverel Others cheveril  
 40-49 OLD . . . here?] Omitted by Byrne. 47 You'd] From F<sup>1</sup>. F<sup>3</sup> You'l  
 F<sup>2</sup>. 4 You'll Delius, Craig, Berdan-Brooke, NCE You'd emballing.] Ff  
 emballing: Malone conj. *empalling*. Usually explained as "invested with the  
 ball or sphere, emblem of royalty"; probably used indelicately (NED).  
 Kellner proposes *emballing*, i.e. embrace.

All will be well.

ANNE Now, I pray God, amen!

CHAMBERLAIN

You bear a gentle mind, and heav'nly blessings  
Follow such creatures. That you may, fair lady,  
Perceive I speak sincerely, and high note's  
Ta'en of your many virtues, the King's Majesty 60  
Commends his good opinion of you to you, and  
Does purpose honour to you no less flowing  
Than Marchioness of Pembroke; to which title  
A thousand pound a year, annual support,  
Out of his grace he adds.

ANNE I do not know 65

What kind of my obedience I should tender:  
More than my all is nothing; nor my prayers  
Are not words duly hallowed, nor my wishes  
More worth than empty vanities. Yet prayers and wishes 70  
Are all I can return. Beseech your lordship,  
Vouchsafe to speak my thanks and my obedience,  
As from a blushing handmaid, to his Highness,  
Whose health and royalty I pray for.

CHAMBERLAIN

Lady,  
I shall not fail t' approve the fair conceit  
The King hath of you. (*Aside*) I have perused her well; 75  
Beauty and honour in her are so mingled  
That they have caught the King. And who knows yet  
But from this lady may proceed a gem  
To lighten all this isle?—I'll to the King,  
And say I spoke with you.

ANNE My honoured lord. 80

*Exit Lord Chamberlain.*

OLD LADY

Why, this it is: see, see!  
I have been begging sixteen years in court,  
Am yet a courtier beggarly, nor could  
Come pat betwixt too early and too late  
For any suit of pounds; and you, O fate! 85  
A very fresh fish here—fie, fie, fie upon

59 note's] Ff notes Theobald's change, generally adopted. 61 of you to you,] Ff of you, to you; Capell, Cam, Craig, Herford, Berdan-Brooke, Pooler, Kittredge, Byrne, NCE of you, Delius, Chambers of you to you, 70 Beseech] F<sup>1-3</sup> 'Beseech 75 (*Aside*)] Added by Pope. 80 *Exit* . . . *Chamberlain.*] Follows you. in Ff. 86 fresh fish] From Ff. Steevens, Delius, Craig, Herford, Berdan-Brooke, Byrne, *fresh-fish* fie, fie, fie] From Ff. Pope, Craig, Berdan-Brooke *fie, fie* Malone *fye, fye*

This compelled fortune!—have your mouth filled up  
Before you open it.

ANNE This is strange to me.

OLD LADY

How tastes it? Is it bitter? Forty pence, no.  
There was a lady once, 'tis an old story, 90  
That would not be a queen, that would she not,  
For all the mud in Egypt. Have you heard it?

ANNE

Come, you are pleasant.

OLD LADY

With your theme, I could  
O'ermount the lark. The Marchioness of Pembroke!  
A thousand pounds a year for pure respect! 95  
No other obligation! By my life,  
That promises mee thousands. Honour's train  
Is longer than his foreskirt. By this time  
I know your back will bear a duchess. Say,  
Are you not stronger than you were?

ANNE

Good lady, 100  
Make yourself mirth with your particular fancy,  
And leave me out on't. Would I had no being,  
If this salute my blood a jot: it faints me,  
To think what follows.  
The Queen is comfortless, and we forgetful 105  
In our long absence. Pray, do not deliver  
What here y' have heard to her.

OLD LADY

What do you think me?

*Exeunt.*

SCENE IV. LONDON. A HALL IN BLACKFRIARS.

*Trumpets, sennet and cornets. Enter two Vergers, with short silver wands; next them, two Scribes, in the habit of Doctors; after them, the Archbishop of Canterbury alone; after him, the Bishops of Lincoln, Ely, Rochester, and Saint Asaph; next them, with some small distance, follows a Gentleman bearing the Purse, with the great Seal, and a Cardinal's hat; then two Priests, bearing each a Silver Cross; then a Gentleman Usher bare-headed, accompanied with a Sergeant at arms*

97 moe] F<sup>1</sup>.<sup>2</sup> me F<sup>3</sup>.<sup>4</sup> moe Rowe, Craig more Cam, mo Chambers, Herford, Pooler, Berdan-Brooke, Kittredge, Byrne, NCE moe 107 y' have] F<sup>1</sup>.<sup>2</sup> y' have F<sup>4</sup> y'ave Capell, Stevens, etc., Chambers you have Cam, Delius, Craig, Herford, Berdan-Brooke, Pooler, Byrne, NCE you've Kittredge y' have SCENE IV.] Ff Scena Quarta. LONDON. . . . BLACKFRIARS.] Added by Ed. after Capell. *Archbishop*] Ff Bishop *Salm*] Ff S. or St. The speech-prefixes in F<sup>1</sup> are: Car., Wol.; King, Kin.; Scri., Scribe; Crier; Camp.; Qu., Queen, Que.; Gent. Vsh.; B. Lin., Lin.

*bearing a Silver Mace; then two Gentlemen bearing two great Silver Pillars; after them, side by side, the two Cardinals; two Noblemen with the Sword and Mace. The King takes place under the cloth of state; the two Cardinals sit under him as Judges. The Queen takes place some distance from the King. The Bishops place themselves on each side the Court, in manner of a Consistory; below them, the Scribes. The Lords sit next the Bishops. The rest of the Attendants stand in convenient order about the stage.*

WOLSEY

Whilst our commission from Rome is read,  
Let silence be commanded.

KING

What's the need?

It hath already publicly been read,  
And on all sides th' authority allowed;  
You may then spare that time.

WOLSEY

Be't so. Proceed.

5

SCRIBE Say, Henry King of England, come into the court.

CRIER Henry King of England, &c.

KING Here.

SCRIBE Say, Katharine Queen of England, come into the court.

CRIER Katharine Queen of England, &c.

10

*The Queen makes no answer, rises out of her chair, goes about the court, comes to the King, and kneels at his feet; then speaks.*

QUEEN KATHARINE

Sir, I desire you do me right and justice,  
And to bestow your pity on me; for  
I am a most poor woman, and a stranger,  
Born out of your dominions; having here  
No judge indifferent, nor no more assurance 15  
Of equal friendship and proceeding. Alas, sir,  
In what have I offended you? What cause  
Hath my behaviour given to your displeasure  
That thus you should proceed to put me off,  
And take your good grace from me? Heaven witness 20  
I have been to you a true and humble wife,  
At all times to your will conformable,  
Ever in fear to kindle your dislike,  
Yea, subject to your countenance, glad or sorry  
As I saw it inclined. When was the hour 25  
I ever contradicted your desire,  
Or made it not mine too? Or which of your friends

6 King] Ff K. 9 Say, . . . court.] Two lines in Ff, ending *England, . . . Court.*  
Prose in Capell, whom eds. follow. 11 QUEEN KATHARINE] Omitted in Ff.





Be now produced and heard.

QUEEN KATHARINE                      Lord Cardinal,  
To you I speak.

WOLSEY                      Your pleasure, madam?

QUEEN KATHARINE                      Sir,  
I am about to weep; but, thinking that  
We are a queen, or long have dreamed so, certain  
The daughter of a king, my drops of tears  
I'll turn to sparks of fire.

70

WOLSEY                      Be patient yet.

QUEEN KATHARINE  
I will, when you are humble: nay, before;  
Or God will punish me. I do believe,  
Induced by potent circumstances, that  
You are mine enemy, and make my challenge  
You shall not be my judge. For it is you  
Have blown this coal betwixt my lord and me,  
Which God's dew quench! Therefore I say again,  
I utterly abhor, yea, from my soul  
Refuse you for my judge, whom, yet once more,  
I hold my most malicious foe, and think not  
At all a friend to truth.

75

80

WOLSEY                      I do profess  
You speak not like yourself, who ever yet  
Have stood to charity and displayed th' effects  
Of disposition gentle, and of wisdom  
O'ertopping woman's pow'r. Madam, you do me wrong.  
I have no spleen against you, nor injustice  
For you or any. How far I have proceeded,  
Or how far further shall, is warranted  
By a commission from the Consistory,  
Yea, the whole Consistory of Rome. You charge me  
That I have blown this coal. I do deny it.  
The King is present: if it be known to him  
That I gainsay my deed, how may he wound,  
And worthily, my falsehood! Yea, as much  
As you have done my truth. If he know  
That I am free of your report, he knows  
I am not of your wrong. Therefore in him  
It lies to cure me; and the cure is to

85

90

95

66, 67 Lord . . . speak.] As in Pope, whom eds. follow. One line in Ff.  
67, 68 Sir, . . . that] As in Pope, whom eds. follow. One line in Ff.  
75, 76 challenge You] *F<sup>1</sup> Challenge, You F<sup>2-4</sup> Challenge. You* Modern editors  
*challenge You* 96 If he] Rowe, Pope, Steevens *But if he* Keightley *If he then*  
The mid-line pause renders these additions unnecessary.

Remove these thoughts from you: the which before 100  
His Highness shall speak in, I do beseech  
You, gracious madam, to unthink your speaking,  
And to say so no more.

QUEEN KATHARINE My lord, my lord,  
I am a simple woman, much too weak  
T' oppose your cunning. Y' are meek and humble-mouthed; 105  
You sign your place and calling, in full seeming,  
With meekness and humility; but your heart  
Is crammed with arrogancy, spleen, and pride.  
You have, by fortune and his Highness' favours,  
Gone slightly o'er low steps, and now are mounted 110  
Where pow'rs are your retainers, and your words,  
Domestics to you, serve your will as't please  
Yourself pronounce their office. I must tell you,  
You tender more your person's honour than  
Your high profession spiritual; that again 115  
I do refuse you for my judge, and here,  
Before you all, appeal unto the Pope,  
To bring my whole cause 'fore his Holiness,  
And to be judged by him.

*She curtsies to the King, and offers to depart.*

CAMPEIUS The Queen is obstinate,  
Stubborn to justice, apt to accuse it, and 120  
Disdainful to be tried by't. 'Tis not well.  
She's going away.

KING  
Call her again.

CRIER  
Katharine Queen of England, come into the court.

GENTLEMAN USHER  
Madam, you are called back. 125

QUEEN KATHARINE  
What need you note it? Pray you, keep your way.  
When you are called, return. Now the Lord help!  
They vex me past my patience. Pray you, pass on.  
I will not tarry, no, nor ever more

---

105, 159 Y' are] Ff Y' are Cam, Craig, Chambers, Herford, Pooler, Byrne, NCE *You're* Delius *You are* Berdan-Brooke, Kittredge Y' are (lower case y in 159). 121 by't.] Ff *by't*; Steevens, Delius, Chambers *by it*; (or *it*;) 124 Queen] Ff Q. 125 GENTLEMAN USHER] Ff Gent. Ush. Malone, Delius, Craig, Chambers, Herford, Byrne prefix as for Griffith. Cam, Pooler, Berdan-Brooke, Kittredge, NCE follow F.

Upon this business my appearance make 130  
In any of their courts.

*Exeunt Queen, and her Attendants.*

KING                               Go thy ways, Kate:  
That man i' th' world who shall report he has  
A better wife, let him in nought be trusted  
For speaking false in that. Thou art alone,  
If thy rare qualities, sweet gentleness, 135  
Thy meekness saint-like, wife-like government,  
Obeying in commanding, and thy parts  
Sovereign and pious else, could speak thee out,  
The queen of earthly queens. She's noble born,  
And like her true nobility she has 140  
Carried herself towards me.

WOLSEY                           Most gracious sir,  
In humblest manner I require your Highness,  
That it shall please you to declare in hearing  
Of all these ears—for where I am robbed and bound,  
There must I be unloosed, although not there 145  
At once and fully satisfied—whether ever I  
Did broach this business to your Highness, or  
Laid any scruple in your way which might  
Induce you to the question on't or ever  
Have to you, but with thanks to God for such 150  
A royal lady, spake one the least word that might  
Be to the prejudice of her present state  
Or touch of her good person?

KING                               My Lord Cardinal,  
I do excuse you; yea, upon mine honour,  
I free you from't. You are not to be taught 155  
That you have many enemies that know not  
Why they are so, but, like to village curs,  
Bark when their fellows do. By some of these  
The Queen is put in anger. Y' are excused.  
But will you be more justified? You ever 160  
Have wished the sleeping of this business, never desired  
It to be stirred, but oft have hindered, oft,  
The passages made toward it. On my honour,  
I speak my good Lord Card'nal to this point,

131 *Exeunt*] Ff Exit 161, 162 never desired It . . . hindered, oft,] Ff *never desir'd It* . . . *hindred, oft* Delius, Craig, Chambers, Berdan-Brooke, Kittredge *never Desir'd it* . . . *hind'red, oft*, (some *Desired* . . . *hindered*) Cam, Herford, Pooler, Byrne, NCE follow F (F<sup>4</sup>, Cam, Herford, Byrne, NCE *oft*.) Some earlier eds. omit *oft*,

And thus far clear him. Now, what moved me to't, 165  
 I will be bold with time and your attention.  
 Then mark th' inducement. Thus it came: give heed to't.  
 My conscience first received a tenderness,  
 Scruple, and prick, on certain speeches uttered  
 By th' Bishop of Bayonne, then French ambassador, 170  
 Who had been hither sent on the debating  
 A marriage 'twixt the Duke of Orleans and  
 Our daughter Mary. I' th' progress of this business,  
 Ere a determinate resolution, he,  
 I mean the Bishop, did require a respite, 175  
 Wherein he might the King his lord advertise  
 Whether our daughter were legitimate,  
 Respecting this our marriage with the dowager,  
 Sometimes our brother's wife. This respite shook  
 The bottom of my conscience, entered me, 180  
 Yea, with a splitting power, and made to tremble  
 The region of my breast; which forced such way  
 That many mazed considerings did throng  
 And pressed in with this caution. First, methought  
 I stood not in the smile of heaven, who had 185  
 Commanded nature that my lady's womb,  
 If it conceived a male-child by me, should  
 Do no more offices of life to't than  
 The grave does to th' dead; for her male issue  
 Or died where they were made, or shortly after 190  
 This world had aired them. Hence I took a thought,  
 This was a judgement on me, that my kingdom,  
 Well worthy the best heir o' th' world, should not  
 Be gladdened in't by me. Then follows that  
 I weighed the danger which my realms stood in 195  
 By this my issue's fail; and that gave to me

165 And . . . to't,] Two lines in Ff, ending *him*. . . *too't*, 172 A] Ff *And*  
 Rowe's correction, generally adopted. Here the printer or copyist apparently  
 expanded the contraction *A* for *And* into the full word in error. See note to  
 i iii 13. 180 bottom] Ff *bosome* Thirlby conj., Theobald, Kittredge *bottom*  
 Cam, Delius, Craig, Chambers, Herford, Berdan-Brooke, Pooler, Byrne,  
 NCE *bosom* Thirlby's emendation was based upon the corresponding  
 passage in Holinshed, 464: "Which words, once conceiued within the  
 secret bottome of my conscience, ingendered such a scrupulous doubt," etc.  
 Clarendon quotes *The Spanish Curate* (Fletcher and Massinger), iv v, "Twill  
 purge the bottoms of their consciences." *Henry V* ii ii 97 has "That knew'st  
 the very bottom of my soul," Shakespeare probably wrote *bottom* misread  
 as *bosom*; but Berdan-Brooke, 153, ascribes the F reading to the misreading  
 of Holinshed by the authors. 181 splitting] From F<sup>2-4</sup>. F<sup>1</sup> *spitting* Editors  
 follow F<sup>2</sup>. 183 many mazed] From Ff. Berdan-Booke *many-maz'd*

Many a groaning throe. Thus hulling in  
The wild sea of my conscience, I did steer  
Toward this remedy whereupon we are  
Now present here together: that's to say, 200  
I meant to rectify my conscience, which  
I then did feel full sick and yet not well,  
By all the reverend fathers of the land  
And doctors learned. First I began in private  
With you, my Lord of Lincoln: you remember 205  
How under my oppression I did reek  
When I first moved you.

**LINCOLN** Very well, my liege.

**KING**

**I have spoke long. Be pleased yourself to say  
How far you satisfied me.**

LINCOLN                      So please your Highness,  
The question did at first so stagger me,  
Bearing a state of mighty moment in't  
And consequence of dread, that I committed  
The daring'st counsel which I had to doubt,  
And did entreat your Highness to this course  
Which you are running here.

210

KING	I then moved you,	215
	My Lord of Canterbury, and got your leave	
	To make this present summons. Unsolicited	
	I left no reverend person in this court;	
	But by particular consent proceeded	
	Under your hands and seals. Therefore, go on;	220
	For no dislike i' th' world against the person	
	Of the good Queen, but the sharp thorny points	
	Of my allegéd reasons, drives this forward.	
	Prove but our marriage lawful, by my life	
	And kingly dignity, we are contented	225
	To wear our mortal state to come with her,	
	Katharine our Queen, before the primest creature	
	That's paragoned o' th' world.	

CAMPEIUS So please your Highness,  
The Queen being absent, 'tis a needful fitness  
That we adjourn this court till further day. 230  
Meanwhile must be an earnest motion

215 I then] Craig *Then I* 217 summons. Unsolicited] Ff *Summons unsolicited*.  
Theobald, Cam, Herford, Pooler, Byrne *summons: unsolicited* Craig, Cham-  
bers, Berdan-Brooke, Kittredge, NCE *summons. Unsolicited* 223 drives]  
From Ff. Pope, Cam, Delius, Craig, Chambers, Herford, Pooler, Byrne *drive*  
Berdan-Brooke, Kittredge, NCE *drives*

Made to the Queen, to call back her appeal  
She intends unto his Holiness.

KING (*aside*) I may perceive  
These Cardinals trifle with me. I abhor  
This dilatory sloth and tricks of Rome.  
My learned and well-belovéd servant, Cranmer,  
Prithee, return: with thy approach, I know,  
My comfort comes along.—Break up the court.  
I say, set on.

235

*Exeunt in manner as they entered.*

### ACT III

#### SCENE I. LONDON. THE QUEEN'S APARTMENTS.

*The Queen and her Women, as at work.*

QUEEN KATHARINE

Take thy lute, wench. My soul grows sad with troubles:  
Sing, and disperse 'em, if thou canst. Leave working.

#### SONG

Orpheus with his lute made trees,  
And the mountain tops that freeze  
Bow themselves when he did sing.  
To his music plants and flowers  
Ever sprung, as sun and showers  
There had made a lasting spring.

5

Everything that heard him play,  
Even the billows of the sea,  
Hung their heads, and then lay by.  
In sweet music is such art,  
Killing care and grief of heart  
Fall asleep, or hearing die.

10

233 (*aside*)] added by Capell. ACT III SCENE I.] Ff Actus Tertius. Scena Prima. LONDON. . . . APARTMENTS.] Added by Cam after Theobald. The speech-prefixes in F<sup>1</sup> are: Queen, Quee., Qu.; Gent.; Wols., Wol., Card., Car.; Camp. 1] One line in Pope, whom eds. follow. Two in Ff, ending *wench, . . . troubles*, 2 'em.] Capell, Delius *them*. SONG] On the musical settings for this song, see Sh.: Music, 17. Noble, 9, 10, finds this song deficient in the easily sung opening phrase and the swift development conspicuous in Shakespeare's songs. The song is customarily used for *Musick*, and a *Song* in *Julius Caesar* iv iii 265, for which Ff give no text. See GB1, 129. 13 heart] Ff heart, Modern eds., following Hanmer, *heart*

*Enter a Gentleman.*

QUEEN KATHARINE

How now!

15

GENTLEMAN

And't please your Grace, the two great Cardinals  
Wait in the presence.

QUEEN KATHARINE Would they speak with me?

GENTLEMAN

They willed me say so, madam.

QUEEN KATHARINE

Pray their Graces

To come near. (*Exit Gentleman.*) What can be their business

With me, a poor weak woman, fall'n from favour?

20

I do not like their coming. Now I think on't,

They should be good men, their affairs as righteous.

But all hoods make not monks.

*Enter the two Cardinals, Wolsey and Campelus.*

WOLSEY

Peace to your Highness!

QUEEN KATHARINE

Your Graces find me here part of a housewife:

I would be all, against the worst may happen.

25

What are your pleasures with me, reverend lords?

WOLSEY

May it please you, noble madam, to withdraw

Into your private chamber, we shall give you

The full cause of our coming.

QUEEN KATHARINE

Speak it here:

There's nothing I have done yet, o' my conscience,

30

Deserves a corner. Would all other women

Could speak this with as free a soul as I do!

My lords, I care not, so much I am happy

Above a number, if my actions

Were tried by ev'ry tongue, ev'ry eye saw 'em,

35

Envy and base opinion set against 'em,

I know my life so even. If your business

Seek me out, and that way I am wife in,

Out with it boldly: truth loves open dealing.

WOLSEY *Tanta est erga te mentis integritas, regina serenissima,—*

40

QUEEN KATHARINE

O, good my lord, no Latin;

I am not such a truant since my coming.

19 (*Exit Gentleman.*)] Added by Capell. 23 *Campelus.*] F<sup>1-3</sup> *Campion.* F<sup>4</sup> *Campelus.* 35, 36 'em,] Ff 'em, Malone, Delius *them*, 38 wife] Rowe *wise*



- As not to know the language I have lived in.  
 A strange tongue makes my cause more strange, suspicious.  
 Pray speak in English. Here are some will thank you, 45  
 If you speak truth, for their poor mistress' sake.  
 Believe me, she has had much wrong. Lord Cardinal,  
 The willing'st sin I ever yet committed  
 May be absolved in English.
- WOLSEY Noble lady,  
 I am sorry my integrity should breed, 50  
 And service to his Majesty and you,  
 So deep suspicion, where all faith was meant.  
 We come not by the way of accusation  
 To taint that honour every good tongue blesses,  
 Nor to betray you any way to sorrow— 55  
 You have too much, good lady—but to know  
 How you stand minded in the weighty difference  
 Between the King and you, and to deliver,  
 Like free and honest men, our just opinions  
 And comforts to your cause.
- CAMPEIUS Most honoured madam, 60  
 My Lord of York, out of his noble nature,  
 Zeal and obedience he still bore your Grace,  
 Forgetting, like a good man, your late censure  
 Both of his truth and him, which was too far,  
 Offers, as I do, in a sign of peace, 65  
 His service and his counsel.
- QUEEN KATHARINE (*aside*) To betray me.—  
 My lords, I thank you both for your good wills.  
 Ye speak like honest men: pray God, ye prove so!  
 But how to make ye suddenly an answer,  
 In such a point of weight, so near mine honour, 70  
 More near my life, I fear, with my weak wit,  
 And to such men of gravity and learning,  
 In truth, I know not. I was set at work  
 Among my maids, full little, God knows, looking  
 Either for such men or such business. 75  
 For her sake that I have been—for I feel  
 The last fit of my greatness—good your Graces,  
 Let me have time and counsel for my cause.  
 Alas, I am a woman, friendless, hopeless!
- WOLSEY  
 Madam, you wrong the King's love with these fears. 80

50 should] F<sup>1</sup> *shoul* 60 your] F<sup>1</sup> *our* F<sup>2-4</sup> *your* Editors *your* 65 a] Omitted by Craig. 66 (*aside*) Added by Capell. 80 Madam,] Separate line in Ff. Pope's arrangement, generally followed.

Your hopes and friends are infinite.

QUEEN KATHARINE In England  
But little for my profit. Can you think, lords,  
That any Englishman dare give me counsel?  
Or be a known friend, 'gainst his Highness' pleasure—  
Though he be grown so desperate to be honest— 85  
And live a subject? Nay, forsooth, my friends,  
They that must weigh out my afflictions,  
They that my trust must grow to, live not here.  
They are, as all my other comforts, far hence  
In mine own country, lords.

CAMPEIUS I would your Grace 90  
Would leave your griefs, and take my counsel.

QUEEN KATHARINE How, sir?

CAMPEIUS  
Put your main cause into the King's protection:  
He's loving and most gracious. 'Twill be much  
Both for your honour better and your cause;  
For if the trial of the law o'ertake ye, 95  
You'll part away disgraced.

WOLSEY He tells you rightly.

QUEEN KATHARINE  
Ye tell me what ye wish for both, my ruin.  
Is this your Christian counsel? Out upon ye!  
Heaven is above all yet: there sits a judge  
That no king can corrupt.

CAMPEIUS Your rage mistakes us. 100

QUEEN KATHARINE  
The more shame for ye. Holy men I thought ye,  
Upon my soul, two reverend cardinal virtues;  
But cardinal sins and hollow hearts I fear ye.  
Mend 'em, for shame, my lords. Is this your comfort?  
The cordial that ye bring a wretched lady, 105  
A woman lost among ye, laughed at, scorned?  
I will not wish ye half my miseries:  
I have more charity. But say, I warned ye;  
Take heed, for heaven's sake, take heed, lest at once  
The burthen of my sorrows fall upon ye. 110

WOLSEY  
Madam, this is a mere distraction:

81 England] Ff *England*, Johnson and modern eds. *England* 82 profit. Can]  
F<sup>1</sup> *profit can* F<sup>2-4</sup> *profit: can* Cam, Herford, Pooler, Byrne *profit: can* Delius,  
Craig, Chambers, Berdan-Brooke, Kittredge, NCE *profit. Can* 99 judge]  
F<sup>1</sup> *ludge.* 104 'em,] Malone, Delius *them*, 110 burthen] From Ff. Johnson,  
Delius, Craig, NCE *burden*

You turn the good we offer into envy.

QUEEN KATHARINE

Ye turn me into nothing. Woe upon ye,  
And all such false professors! Would you have me—  
If you have any justice, any pity, 115  
If ye be anything but churchmen's habits—  
Put my sick cause into his hands that hates me?  
Alas, has banished me his bed already,  
His love, too long ago! I am old, my lords,  
And all the fellowship I hold now with him 120  
Is only my obedience. What can happen  
To me above this wretchedness? All your studies  
Make me a curse like this.

CAMPEIUS

Your fears are worse.

QUEEN KATHARINE

Have I lived thus long—let me speak myself,  
Since virtue finds no friends—a wife, a true one? 125  
A woman, I dare say without vainglory,  
Never yet branded with suspicion?  
Have I with all my full affections  
Still met the King? loved him next heav'n? obeyed him?  
Been, out of fondness, superstitious to him? 130  
Almost forgot my prayers to content him?  
And am I thus rewarded? 'Tis not well, lords.  
Bring me a constant woman to her husband,  
One that ne'er dreamed a joy beyond his pleasure,  
And to that woman, when she has done most, 135  
Yet will I add an honour, a great patience.

WOLSEY

Madam, you wander from the good we aim at.

QUEEN KATHARINE

My lord, I dare not make myself so guilty,  
To give up willingly that noble title  
Your master wed me to. Nothing but death 140  
Shall e'er divorce my dignities.

WOLSEY

Pray, hear me.

QUEEN KATHARINE

Would I had never trod this English earth,

---

114, 116 you . . . ye] From Ff. Cam, Chambers, Herford, Berdan-Brooke, Pooler, Kittredge, Byrne, NCE *you . . . ye* Malone, Delius, Craig, *ye . . . ye*  
115 you] From Ff. Delius, Craig *ye* 118 *has*] Ff *ha's* Capell, Craig *he has*  
Grant White, NCE *he's* Berdan-Brooke *h's* Others *has* 137 Madam, . . . at.]  
Two lines in Ff, ending *good . . . at*. One in Rowe, whom eds. follow. 138 My  
. . . guilty.] Two lines in Ff, ending *Lord, . . . guiltie*. One in Rowe, whom eds.  
follow.

Or felt the flatteries that grow upon it!  
Ye have angels' faces, but heaven knows your hearts.  
What will become of me now, wretched lady! 145  
I am the most unhappy woman living.  
Alas, poor wenches, where are now your fortunes?  
Shipwrecked upon a kingdom, where no pity,  
No friends, no hope; no kindred weep for me;  
Almost no grave allowed me! Like the lily, 150  
That once was mistress of the field and flourished,  
I'll hang my head and perish.

**WOLSEY** If your Grace  
 Could but be brought to know our ends are honest,  
 You'd feel more comfort. Why should we, good lady,  
 Upon what cause, wrong you? Alas, our places, 155  
 The way of our profession is against it.  
 We are to cure such sorrows, not to sow 'em.  
 For goodness' sake, consider what you do;  
 How you may hurt yourself, ay, utterly  
 Grow from the King's acquaintance, by this carriage. 160  
 The hearts of princes kiss obedience,  
 So much they love it, but to stubborn spirits  
 They swell, and grow as terrible as storms.  
 I know you have a gentle, noble temper,  
 A soul as even as a calm: pray think us 165  
 Those we profess, peace-makers, friends and servants.

**CAMPEIUS**  
 Madam, you'll find it so. You wrong your virtues  
 With these weak women's fears. A noble spirit,  
 As yours was put into you, ever casts  
 Such doubts, as false coin, from it. The King loves you:  
 Beware you lose it not. For us, if you please  
 To trust us in your business, we are ready  
 To use our utmost studies in your service. 170

QUEEN KATHARINE  
Do what ye will, my lords: and pray forgive me  
If I have used myself unmannerly. 175  
You know I am a woman, lacking wit

154 You'd] F<sup>1</sup> *You'd* F<sup>2</sup>,<sup>a</sup> *You'd* F<sup>4</sup> *You'l* Cam, Chambers, Herford,  
 Pooler, Kittredge, Byrne *You'd* Delius, Craig, Berdan-Brooke, NCE *You'd*  
 157 'em.] Malone, Delius, Craig *them*. 167 Madam, . . . virtues] Two lines  
 in Ff, ending so: . . . *Vertues* One in Pope, whom eds. follow. 174 Do . . .  
 me] Two lines in Ff, ending *Lords: . . . me*; One in Rowe, whom eds. follow.  
 174, 175 me . . . unmannerly.] F<sup>1-3</sup> *me*; . . . *unmannerly*, F<sup>4</sup> *me*, . . . *unman-*  
*nerly*; Cam, Herford, Pooler, Byrne follow F<sup>4</sup>. Delius, Chambers, Berdan-  
 Brooke *me*, . . . *unmannerly*. Craig, Kittredge, NCE *me* . . . *unmannerly*.

To make a seemly answer to such persons.  
 Pray do my service to his Majesty.  
 He has my heart yet, and shall have my prayers  
 While I shall have my life. Come, reverend fathers, 180  
 Bestow your counsels on me. She now begs  
 That little thought, when she set footing here,  
 She should have bought her dignities so dear. *Exeunt.*

SCENE II. LONDON. ANTE-CHAMBER TO THE KING'S APARTMENT. |

*Enter the Duke of Norfolk, Duke of Suffolk, Earl of Surrey,  
 and Lord Chamberlain.*

NORFOLK

If you will now unite in your complaints  
 And force them with a constancy, the Cardinal  
 Cannot stand under them. If you omit  
 The offer of this time, I cannot promise  
 But that you shall sustain more new disgraces, 5  
 With these you bear already.

SURREY

I am joyful  
 To meet the least occasion that may give me  
 Remembrance of my father-in-law, the Duke,  
 To be revenged on him.

SUFFOLK

Which of the peers  
 Have uncondemned gone by him, or at least 10  
 Strangely neglected? When did he regard  
 The stamp of nobleness in any person  
 Out of himself?

CHAMBERLAIN My lords, you speak your pleasures.

What he deserves of you and me I know;  
 What we can do to him, though now the time 15  
 Gives way to us, I much fear. If you cannot  
 Bar his access to th' King, never attempt  
 Anything on him, for he hath a witchcraft  
 Over the King in's tongue.

NORFOLK

O, fear him not:  
 His spell in that is out. The King hath found 20  
 Matter against him that for ever mars  
 The honey of his language. No, he's settled,

SCENE II.] *Ff* *Scena Secunda*. LONDON. . . APARTMENT.] Added by Ed. after Theobald. *Earl of*] *Ff* Lord The speech-prefixes in *F*<sup>1</sup> are: Norf., Nor.; Sur.; Suf.; Cham.; Car., Card., Wol.; Crom.; King. 5 *moe*] *Ff* *moe* Rowe, *Delius more* 19 in's] Capell, Malone, *Delius*, Chambers in *his*

Not to come off, in his displeasure.

SURREY Sir,

I should be glad to hear such news as this  
Once every hour.

NORFOLK Believe it, this is true.

25

In the divorce his contrary proceedings  
Are all unfolded; wherein he appears  
As I would wish mine enemy.

SURREY How came

His practices to light?

SUFFOLK Most strangely.

SURREY O, how, how?

SUFFOLK

The Cardinal's letters to the Pope miscarried,  
And came to th' eye o' th' King: wherein was read  
How that the Cardinal did entreat his Holiness  
To stay the judgement o' th' divorce; for if  
It did take place, 'I do,' quoth he, 'perceive  
My King is tangled in affection to  
A creature of the Queen's, Lady Anne Bullen.'

30

35

SURREY

Has the King this?

SUFFOLK Believe it.

SURREY Will this work?

CHAMBERLAIN

The King in this perceives him, how he coasts  
And hedges his own way. But in this point  
All his tricks founder, and he brings his physic  
After his patient's death. The King already  
Hath married the fair lady.

40

SURREY Would he had!

SUFFOLK

May you be happy in your wish, my lord!  
For, I profess, you have it.

SURREY Now, all my joy

Trace the conjunction!

SUFFOLK My amen to't!

NORFOLK All men's!

45

SUFFOLK

There's order given for her coronation.  
Marry, this is yet but young, and may be left  
To some ears unrecounted. But, my lords,  
She is a gallant creature and complete

- In mind and feature. I persuade me, from her  
Will fall some blessing to this land, which shall  
In it be memorized. 50
- SURREY But will the King  
Digest this letter of the Cardinal's?  
The Lord forbid!
- NORFOLK Marry, amen!
- SUFFOLK No, no!  
There be moe wasps that buzz about his nose  
Will make this sting the sooner. Cardinal Campeius 55  
Is stol'n away to Rome; hath ta'en no leave;  
Has left the cause o' th' King unhandled, and  
Is posted as the agent of our Cardinal  
To second all his plot. I do assure you 60  
The King cried 'Ha!' at this.
- CHAMBERLAIN Now God incense him,  
And let him cry 'Ha!' louder!
- NORFOLK But, my lord,  
When returns Cranmer?
- SUFFOLK  
He is returned in his opinions, which  
Have satisfied the King for his divorce, 65  
Together with all famous colleges  
Almost in Christendom. Shortly, I believe,  
His second marriage shall be published, and  
Her coronation. Katharine no more  
Shall be called Queen, but Princess Dowager 70  
And widow to Prince Arthur.
- NORFOLK This same Cranmer's  
A worthy fellow, and hath ta'en much pain  
In the King's business.
- SUFFOLK He has, and we shall see him  
For it an archbishop.
- NORFOLK So I hear.
- SUFFOLK 'Tis so.  
The Cardinal!
- Enter Wolsey and Cromwell.*
- NORFOLK Observe, observe, he's moody. 75
- WOLSEY  
The packet, Cromwell,

58 Has] Ff *Ha's* NCE *He's* Others *Has* o' th'] F<sup>1</sup> o' th' F<sup>2</sup> to' th' F<sup>3</sup>. 4 to th'  
Chambers of the Others o' th' or o' the 75 The Cardinal!] Ff *The Cardinall*.  
Theobald, Delius *The cardinal*— Chambers —*The cardinall* Others *The*  
*Cardinall* Enter . . . Cromwell.] After l. 74 in Ff.

Gave't you the King?

CROMWELL To his own hand, in's bedchamber.

WOLSEY

Looked he o' th' inside of the paper?

CROMWELL Presently

He did unseal them, and the first he viewed,

He did it with a serious mind; a heed 80

Was in his countenance. You he bade

Attend him here this morning.

WOLSEY Is he ready

To come abroad?

CROMWELL I think by this he is.

WOLSEY

Leave me awhile.

*Exit Cromwell.*

(*Aside*) It shall be to the Duchess of Alençon, 85

The French King's sister: he shall marry her.

Anne Bullen! No, I'll no Anne Bullens for him.

There's more in't than fair visage. Bullen!

No, we'll no Bullens. Speedily I wish

To hear from Rome. The Marchioness of Pembroke! 90

NORFOLK

He's discontented.

SUFFOLK May be, he hears the King

Does whet his anger to him.

SURREY Sharp enough,

Lord, for thy justice!

WOLSEY (*aside*)

The late Queen's gentlewoman, a knight's daughter,

To be her mistress' mistress! The Queen's Queen! 95

This candle burns not clear: 'tis I must snuff it;

Then out it goes. What though I know her virtuous

And well deserving? Yet I know her for

A spleeny Lutheran, and not wholesome to

Our cause that she should lie i' th' bosom of 100

Our hard-ruled King. Again, there is sprung up

An heretic, an arch one, Cranmer, one

Hath crawled into the favour of the King,

---

77 in's] Capell, Delius, Craig, Chambers in his 78 paper? Ff *Paper?* Keightley, Kittredge *papers?* 82, 83 Attend . . . is.] Hanmer's arrangement, which eds. adopt. Three lines in Ff, ending *Morning*. . . . *abroad?* . . . is. 85, 94 (*Aside*) Added by Rowe. 90 Pembroke!] F<sup>1</sup>, <sup>a</sup> *Penbroke?* F<sup>a</sup> *Penbrook?* F<sup>4</sup> *Penbrook?* 94 The . . . daughter, Two lines in Ff, ending *Gentlewoman?* . . . *Daughter* One in Pope, whom editors follow. 102 An] Craig *A*



And is his oracle.

NORFOLK                   He is vexed at something.

SURREY

I would 'twere something that would fret the string,                   105  
The master-cord on's heart!

*Enter King, reading of a schedule, and Lovell.*

SUFFOLK                   The King, the King!

KING

What piles of wealth hath he accumulated  
To his own portion! and what expense by th' hour  
Seems to flow from him! How, i' th' name of thrift,  
Does he rake this together? Now, my lords,                   110  
Saw you the Cardinal?

NORFOLK                   My lord, we have  
Stood here observing him. Some strange commotion  
Is in his brain. He bites his lip, and starts;  
Stops on a sudden, looks upon the ground,  
Then lays his finger on his temple; straight                   115  
Springs out into fast gait; then stops again,  
Strikes his breast hard, and anon he casts  
His eye against the moon. In most strange postures  
We have seen him set himself.

KING                       It may well be:  
There is a mutiny in's mind. This morning                   120  
Papers of state he sent me to peruse,  
As I required; and wot you what I found  
There, on my conscience, put unwittingly?  
Forsooth, an inventory, thus importing,  
The several parcels of his plate, his treasure,                   125  
Rich stuffs, and ornaments of household, which  
I find at such proud rate that it outspeaks  
Possession of a subject.

NORFOLK                   It's heaven's will.  
Some spirit put this paper in the packet  
To bless your eye withal.

KING                       If we did think                   130

106 on's] Steevens, *Delius of his Enter. . . . schedule.*] After l. 104 in Ff. (F<sup>2</sup> Scedule.) and Lovell.] Added by Theobald. 117 Strikes] Keightley *And strikes* (ll. 115-118 *straight . . . moon.* are an excellent example of the sound and motion of the verse supporting the sense. Keightley's *And* spoils it). 119, 120 be: There] Ff *be, There* Walker conj. *be There* Malone, Cam, Chambers, Herford, Pooler, Kittredge, Byrne, NCE *be: There* Delius, Craig *be: There* Berdan-Brooke *be, There* 120 in's] Steevens, Delius, Chambers *in his* 127 such] F<sup>4</sup>, Craig *such a*

His contemplation were above the earth  
And fixed on spiritual object, he should still  
Dwell in his musings: but I am afraid  
His thinkings are below the moon, not worth  
His serious considering.

*King takes his seat; whispers Lovell, who goes to the Cardinal.*

**WOLSEY** Heaven forgive me! 135  
Ever God bless your Highness!

**KING** Good my lord,  
You are full of heavenly stuff, and bear the inventory  
Of your best graces in your mind; the which  
You were now running o'er. You have scarce time  
To steal from spiritual leisure a brief span  
To keep your earthly audit. Sure, in that  
I deem you an ill husband, and am glad  
To have you therein my companion.

**WOLSEY** Sir,  
For holy offices I have a time; a time  
To think upon the part of business which  
I bear i' th' state; and nature does require  
Her times of preservation, which perforce  
I, her frail son, amongst my brethren mortal,  
Must give my tendance to.

**KING** You have said well.

WOLSEY  
And ever may your Highness yoke together,  
As I will lend you cause, my doing well  
With my well saying!

KING 'Tis well said again;  
And 'tis a kind of good deed to say well.  
And yet words are no deeds. My father loved you.  
He said he did, and with his deed did crown 155  
His word upon you. Since I had my office,  
I have kept you next my heart; have not alone  
Employed you where high profits might come home,  
But pared my present havings to bestow  
My bounties upon you.

**WOLSEY** (*aside*)                      What should this mean?                      160

**SURREY** (*aside*)

**The Lord increase this business!**

**KING** Have I not made you

**The prime man of the state? I pray you, tell me,**

If what I now pronounce you have found true:

And, if you may confess it, say withal,

If you are bound to us or no. What say you?

165

WOLSEY

My sovereign, I confess your royal graces,

Show'ed on me daily, have been more than could

My studied purposes requite; which went

Beyond all man's endeavours. My endeavours

Have ever come too short of my desires,

170

Yet filed with my abilities. Mine own ends

Have been mine so that evermore they pointed

To th' good of your most sacred person and

The profit of the state. For your great graces

Heaped upon me, poor undeserver, I

175

Can nothing render but allegiant thanks,

My pray'rs to heaven for you, my loyalty,

Which ever has and ever shall be growing,

Till death, that winter, kill it.

KING

Fairly answered:

A loyal and obedient subject is

180

Therein illustrated. The honour of it

Does pay the act of it; as, i' th' contrary,

The foulness is the punishment. I presume

That, as my hand has opened bounty to you,

My heart dropped love, my pow'r rained honour, more

185

On you than any; so your hand and heart,

Your brain and every function of your power,

Should, notwithstanding that your bond of duty,

As 'twere in love's particular, be more

To me, your friend, than any.

WOLSEY

I do profess,

190

167 Show'ed] Ff *Show'd* 171 filed] Ff *fill'd* Hanmer *fil'd* Chambers *filled*  
Others *fil'd* or *filed* Schmidt and Onions gloss *file* here as "to march in line,  
keep pace with." 190-199 I do . . . yours.] Our punctuation follows that in  
F<sup>1</sup>,<sup>1</sup> except dashes for brackets in the parenthesis. In F<sup>2</sup>,<sup>2</sup> this parenthesis  
extends as far as *break*. Some, like Pooler and Neilson and Hill, hold that  
the speech is designedly incoherent and halting. "The confusion," writes  
Herford, "is characteristic of Wolsey's growing embarrassment. A large  
number of critics have sought to make him coherent at some cost to dramatic  
effect." Modern eds. mostly follow F<sup>1</sup> with some changes in punctuation; but  
Byrne adopts Singer's emendation in l. 192, *that I am true and will be* Berdan-  
Brooke punctuates *own; . . . be . . . you, . . . soul; . . . 'em, . . . horrid, . . . duty,*  
*. . . flood, . . . break, . . . yours*. There is a possibility that *Though . . . horrid*  
was a marginal addition and that, when inserting it, the printer or copyist  
omitted a line. Cam, vol. v, pp. 744-6, gives an account of the earlier editors'  
comments.

That for your Highness' good, I ever laboured  
 More than mine own: that am, have, and will be—  
 Though all the world should crack their duty to you,  
 And throw it from their soul, though perils did  
 Abound, as thick as thought could make 'em, and 195  
 Appear in forms more horrid—yet my duty,  
 As doth a rock against the chiding flood,  
 Should the approach of this wild river break,  
 And stand unshaken yours.

KING 'Tis nobly spoken.  
 Take notice, lords, he has a loyal breast, 200  
 For you have seen him open't. (*Giving him papers*) Read o'er this;  
 And, after, this: and then to breakfast with  
 What appetite you have.

*Exit King, frowning upon the Cardinal: the nobles throng after him,  
 smiling and whispering.*

WOLSEY What should this mean?  
 What sudden anger's this? How have I reaped it?  
 He parted frowning from me, as if ruin 205  
 Leaped from his eyes. So looks the chaféd lion  
 Upon the daring huntsman that has galled him;  
 Then makes him nothing. I must read this paper:  
 I fear, the story of his anger. 'Tis so!  
 This paper has undone me: 'tis th' accmpt 210  
 Of all that world of wealth I have drawn together  
 For mine own ends; indeed, to gain the popedom  
 And fee my friends in Rome. O negligence,  
 Fit for a fool to fall by! What cross devil  
 Made me put this main secret in the packet 215  
 I sent the King? Is there no way to cure this?  
 No new device to beat this from his brains?  
 I know 'twill stir him strongly; yet I know  
 A way, if it take right, in spite of fortune,  
 Will bring me off again. What's this? 'To th' Pope!' 220  
 The letter, as I live, with all the business  
 I writ to's Holiness. Nay then, farewell!  
 I have touched the highest point of all my greatness;  
 And, from that full meridian of my glory,  
 I haste now to my setting. I shall fall 225

195 'em,] Malone, Delius *them*, 201 (*Giving him papers*)] Added by Pope.  
 209 fear, the] Ff *fear the* Rowe added comma and eds. follow. 210 accmpt]  
 F<sup>1</sup>. 'Accmpt' F<sup>2</sup>. 'Account' Chambers, Kittredge *accmpt* Others *account*  
 222 to's] From Ff. Capell, Delius, Chambers *to his*

Like a bright exhalation in the evening,  
And no man see me more.

*Enter to Wolsey the Dukes of Norfolk and Suffolk,  
the Earl of Surrey, and the Lord Chamberlain.*

NORFOLK

Hear the King's pleasure, Cardinal: who commands you  
To render up the Great Seal presently  
Into our hands, and to confine yourself  
To Asher House, my Lord of Winchester's, 230  
Till you hear further from his Highness.

WOLSEY

Stay.

Where's your commission? Lords, words cannot carry  
Authority so weighty.

SUFFOLK

Who dare cross 'em,

Bearing the King's will from his mouth expressly? 235

WOLSEY

Till I find more than will or words to do it—  
I mean your malice—know, officious lords,  
I dare, and must deny it. Now I feel  
Of what coarse metal ye are moulded—envy!  
How eagerly ye follow my disgraces, 240  
As if it fed ye! And how sleek and wanton  
Ye appear in everything may bring my ruin!  
Follow your envious courses, men of malice:  
You have Christian warrant for 'em, and, no doubt,  
In time will find their fit rewards. That seal 245  
You ask with such a violence, the King,  
Mine and your master, with his own hand gave me;  
Bade me enjoy it, with the place and honours,  
During my life; and, to confirm his goodness,  
Tied it by letters-patents. Now, who'll take it? 250

SURREY

The King, that gave it.

WOLSEY

It must be himself, then.

SURREY

Thou art a proud traitor, priest.

WOLSEY

Proud lord, thou liest.

228 Hear . . . you] Two lines in Ff, ending *Cardinall*, . . . *you* One in Pope, whom eds. follow. 231 Asher House.] Ff *Asher-house*, (Esher House, near Hampton Court). 233 commission? Lords,] From Ff. *Craig commission, lord?* Others *commission, lords?* 234, 244 'em,] Malone, *Delius them*, 250 letters-patents.] Ff *Letters Patents*. Malone *letters patents*: Cam, etc. *letters-patents*: *Delius*, Chambers, Berdan-Brooke, NCE *letters-patents*. Kittredge *letters patents*. Johnson *letters patent*. Knight *letters patent*:



To be thus jaded by a piece of scarlet, 280  
 Farewell nobility! Let his Grace go forward,  
 And dare us with his cap like larks.

WOLSEY All goodness  
 Is poison to thy stomach.

SURREY Yes, that goodness  
 Of gleaning all the land's wealth into one,  
 Into your own hands, Card'nal, by extortion; 285  
 The goodness of your intercepted packets  
 You writ to th' Pope against the King. Your goodness,  
 Since you provoke me, shall be most notorious.  
 My Lord of Norfolk, as you are truly noble,  
 As you respect the common good, the state 290  
 Of our despised nobility, our issues,  
 Who, if he live, will scarce be gentlemen,  
 Produce the grand sum of his sins, the articles  
 Collected from his life. I'll startle you  
 Worse than the sacring bell, when the brown wench 295  
 Lay kissing in your arms, Lord Cardinal.

WOLSEY  
 How much, methinks, I could despise this man,  
 But that I am bound in charity against it!

NORFOLK  
 Those articles, my lord, are in the King's hand:  
 But, thus much, they are foul ones.

WOLSEY So much fairer 300  
 And spotless shall mine innocence arise  
 When the King knows my truth.

SURREY This cannot save you.  
 I thank my memory, I yet remember  
 Some of these articles, and out they shall.  
 Now, if you can blush and cry 'guilty,' Cardinal, 305  
 You'll show a little honesty.

WOLSEY Speak on, sir:  
 I dare your worst objections. If I blush,  
 It is to see a nobleman want manners.

SURREY  
 I had rather want those than my head. Have at you!  
 First, that without the King's assent or knowledge, 310  
 You wrought to be a legate, by which power  
 You maimed the jurisdiction of all bishops.

---

crouched on the ground and were taken in a net. See Sh. Eng., ii 366.  
 292 Who.] F<sup>1</sup> *Whom* F<sup>2-4</sup>, editors *Who* 294-296 Ff. . . Cardinal.] Omitted  
 by Byrne. 309 Have at you!] Separate line in Ff. Rowe included in l. 309  
 and eds. follow.

## NORFOLK

Then, that in all you writ to Rome, or else  
 To foreign princes, '*Ego et Rex meus*'  
 Was still inscribed; in which you brought the King  
 To be your servant. 315

## SUFFOLK

Then, that without the knowledge  
 Either of King or Council, when you went  
 Ambassador to the Emperor, you made bold  
 To carry into Flanders the Great Seal.

## SURREY

Item, you sent a large commission  
 To Gregory de Cassado, to conclude,  
 Without the King's will or the state's allowance,  
 A league between his Highness and Ferrara. 320

## SUFFOLK

That out of mere ambition, you have caused  
 Your holy hat to be stamped on the King's coin. 325

## SURREY

Then, that you have sent innumerable substance—  
 By what means got, I leave to your own conscience—  
 To furnish Rome, and to prepare the ways  
 You have for dignities, to the mere undoing  
 Of all the kingdom. Many more there are,  
 Which, since they are of you and odious,  
 I will not taint my mouth with. 330

## CHAMBERLAIN

O my lord!  
 Press not a falling man too far: 'tis virtue.  
 His faults lie open to the laws: let them,  
 Not you, correct him. My heart weeps to see him  
 So little of his great self. 335

## SURREY

I forgive him.

## SUFFOLK

Lord Cardinal, the King's further pleasure is—  
 Because all those things you have done of late,  
 By your power legatine within this kingdom,  
 Fall into th' compass of a *præmunire*—  
 That therefore such a writ be sued against you,  
 To forfeit all your goods, lands, tenements, 340

321 Cassado,] So in Hall and Holinshed, 476. Actually Sir Gregory Casale (Cassalis). 339 legatine] *F*<sup>1</sup> *Legatiue* *F*<sup>2</sup>, \* *Leganative* *F*<sup>4</sup> *Legantine* Rowe's change, generally adopted. 340 into th'] *F*<sup>1</sup>, \* *into' th'* *F*<sup>2</sup> *into th'* *F*<sup>4</sup> *into the* Pope in the Cam and others into the Kittredge, NCE into th' 342-344 To . . . protection.] Cited by Lord Campbell as evidence of Shakespeare's deep technical knowledge of law with reference to the powers of a writ of *præmunire*; but Barton, 145, points out that the passage comes from Holinshed,



Chattels, and whatsoever, and to be  
Out of the King's protection. This is my charge.

NORFOLK

And so we'll leave you to your meditations 345  
How to live better. For your stubborn answer  
About the giving back the Great Seal to us,  
The King shall know it, and, no doubt, shall thank you.  
So fare you well, my little good Lord Cardinal.

*Exeunt all but Wolsey.*

WOLSEY

So farewell to the little good you bear me. 350  
Farewell! a long farewell, to all my greatness!  
This is the state of man: to-day he puts forth  
The tender leaves of hopes; to-morrow blossoms,  
And bears his blushing honours thick upon him;  
The third day comes a frost, a killing frost, 355  
And, when he thinks, good easy man, full surely  
His greatness is a-ripening, nips his root,  
And then he falls, as I do. I have ventured,  
Like little wanton boys that swim on bladders,  
This many summers in a sea of glory, 360  
But far beyond my depth. My high-blown pride  
At length broke under me, and now has left me,  
Wearied and old with service, to the mercy  
Of a rude stream that must for ever hide me.  
Vain pomp and glory of this world, I hate ye! 365  
I feel my heart new opened. O, how wretched  
Is that poor man that hangs on princes' favours!  
There is, betwixt that smile we would aspire to,  
That sweet aspect of princes, and their ruin,

477: "to forfeit all his lands, tenements, goods, and cattels, and to be out of the kings protection:" 343 Chattels, and] *Ff Castles*, and Theobald's emendation, generally adopted, but Chambers *Castles*, and 353 hopes;] *Ff hopes*, Steevens, *Delius hope*, Others *hopes*; 359 swim on bladders,] In *Mirror for Magistrates*, pp. 501-2, Wolsey says:

*I waded far, and passed ore the foorde,  
And mynded not, for to returne I troe. . . .  
And I did swim, as dainty as a ducke,  
When water serues, to keepe the body braue, . . .*

369 their] Pope, etc. *our* Modern editors *their* ruin,] *Ff ruine*, Anon in Cam, and Cartwright conj. *frown*, Of *ruin* Kellner remarks: "This is clearly impossible. Read . . . *frown*, i.e. *frown*." *ruin* is, however, surely correct. Malone drew attention to ll. 205, 206: "He parted frowning from me, as if ruin Leaped from his eyes."; and in the present passage, as *Delius*, NCE and others explain, *ruin* means the disaster inflicted by princes.

More pangs and fears than wars or women have: 370  
 And when he falls, he falls like Lucifer,  
 Never to hope again.

*Enter Cromwell, standing amazed.*

Why, how now, Cromwell!

CROMWELL

I have no power to speak, sir.

WOLSEY

What, amazed

At my misfortunes? Can thy spirit wonder  
 A great man should decline? Nay, and you weep, 375  
 I am fall'n indeed.

CROMWELL

How does your Grace?

WOLSEY

Why, well;

Never so truly happy, my good Cromwell.  
 I know myself now, and I feel within me  
 A peace above all earthly dignities,  
 A still and quiet conscience. The King has cured me, 380  
 I humbly thank his Grace; and from these shoulders,  
 These ruined pillars, out of pity, taken  
 A load would sink a navy, too much honour.  
 O, 'tis a burden, Cromwell, 'tis a burden  
 Too heavy for a man that hopes for heaven! 385

CROMWELL

I am glad your Grace has made that right use of it.

WOLSEY

I hope I have. I am able now, methinks,  
 Out of a fortitude of soul I feel,  
 To endure more miseries and greater far  
 Than my weak-hearted enemies dare offer. 390  
 What news abroad?

CROMWELL

The heaviest and the worst

Is your displeasure with the King.

WOLSEY

God bless him!

CROMWELL

The next is that Sir Thomas More is chosen

---

371, 372 And . . . again.] From Isaiah xiv. 12, but *Never . . . again* is a form of a phrase common in drama. The allusion to Lucifer is probably inspired by Wolsey's execration of Pryde in *Mirror for Magistrates*, p. 507:

*Your fault not halfe, so great as was my pryde,  
 For which offence, fell Lucifer from skyes:*

382 These . . . pillars.] F<sup>1</sup> *These . . . Pillers*, F<sup>2</sup> *These . . . Pillet* F<sup>3</sup>.<sup>4</sup> *This . . . Pillet*, Editors *These . . . pillars*, 386, 387 I . . . methinks,] Four lines in Ff, ending *Grace*, . . . *it*. . . *haue*: . . . (*me thinks*) Two in Pope, whom eds. follow.



In all my miseries, but thou hast forced me,  
 Out of thy honest truth, to play the woman. 430  
 Let's dry our eyes. And thus far hear me, Cromwell;  
 And, when I am forgotten, as I shall be,  
 And sleep in dull cold marble, where no mention  
 Of me more must be heard of, say, I taught thee:  
 Say, Wolsey, that once trod the ways of glory, 435  
 And sounded all the depths and shoals of honour,  
 Found thee a way, out of his wrack, to rise in;  
 A sure and safe one, though thy master missed it.  
 Mark but my fall and that that ruined me.  
 Cromwell, I charge thee, fling away ambition! 440  
 By that sin fell the angels. How can man then,  
 The image of his Maker, hope to win by it?  
 Love thyself last. Cherish those hearts that hate thee:  
 Corruption wins not more than honesty.  
 Still in thy right hand carry gentle peace 445  
 To silence envious tongues. Be just, and fear not.  
 Let all the ends thou aim'st at be thy country's,  
 Thy God's, and truth's. Then if thou fall'st, O Cromwell,  
 Thou fall'st a blessed martyr! Serve the King.  
 And prithee, lead me in. 450  
 There take an inventory of all I have,  
 To the last penny: 'tis the King's. My robe,  
 And my integrity to heaven, is all  
 I dare now call mine own. O Cromwell, Cromwell!  
 Had I but served my God with half the zeal 455  
 I served my King, He would not in mine age  
 Have left me naked to mine enemies.

CROMWELL

Good sir, have patience.

WOLSEY

So I have. Farewell

The hopes of court! My hopes in heaven do dwell. *Exeunt.*

442 by it?] From F<sup>1-3</sup>. F<sup>4</sup> *it*? Theobald, Malone, Delius, Craig *by't*? Cam and others *by it*? 449, 450 Serve . . . in.] One line in Ff. Rowe's change, generally adopted.

## ACT IV

## SCENE I. A STREET IN WESTMINSTER.

*Enter two Gentlemen, meeting one another.*

FIRST GENTLEMAN

Y<sup>e</sup> are well met once again.

SECOND GENTLEMAN                      So are you.

FIRST GENTLEMAN

You come to take your stand here and behold  
The Lady Anne pass from her coronation?

SECOND GENTLEMAN

'Tis all my business. At our last encounter  
The Duke of Buckingham came from his trial.

5

FIRST GENTLEMAN

'Tis very true: but that time offered sorrow;  
This, general joy.

SECOND GENTLEMAN    'Tis well. The citizens,

I am sure, have shown at full their royal minds—  
As, let 'em have their rights, they are ever forward—  
In celebration of this day with shows,  
Pageants and sights of honour.

10

FIRST GENTLEMAN                      Never greater,

Nor, I'll assure you, better taken, sir.

SECOND GENTLEMAN

May I be bold to ask what that contains,  
That paper in your hand?

FIRST GENTLEMAN                      Yes: 'tis the list

Of those that claim their offices this day  
By custom of the coronation.

15

The Duke of Suffolk is the first, and claims

To be High-Steward; next, the Duke of Norfolk,

---

ACT IV SCENE I.] Ff Actus Quartus. Scena Prima. A . . . WESTMINSTER.] Added by Theobald. The speech-prefixes in F<sup>1</sup> are: 1; 2; 3; Both. 1 Y<sup>e</sup> are] From Ff. Berdan-Brooke, Kittredge *Y<sup>e</sup>are* Others *You're* or *You are* 8 royal] Pope *loyal* Modern eds. *royal* Malone interpreted as well affected to the king; Delius, Herford, Onions and others as devoted to the king. Pooler glosses *royal minds* as princely generosity. The word as used here has several connotations, of which perhaps the principal is "generous." 8, 9 minds— . . . forward—] Ff *minds*, . . . *forward* The older eds. followed F. Knight put *As*, . . . *forward* in brackets. Cam, Chambers, Herford, Pooler, Kittredge, Byrne, NCE *minds*— . . . *forward*— Delius follows F. Craig, Berdan-Brooke *minds*, . . . *forward*,

**He to be Earl Marshal. You may read the rest.**

**SECOND GENTLEMAN**

I thank you, sir. Had I not known those customs, I should have been beholding to your paper. But, I beseech you, what's become of Katharine, The Princess Dowager? How goes her business?

**FIRST GENTLEMAN**

That I can tell you too. The Archbishop  
Of Canterbury, accompanied with other  
Learnéd and reverend fathers of his order, 25  
Held a late court at Dunstable, six miles off  
From Ampthill, where the Princess lay, to which  
She was often cited by them, but appeared not.  
And, to be short, for not appearance and 30  
The King's late scruple, by the main assent  
Of all these learnéd men she was divorced,  
And the late marriage made of none effect.  
Since which she was removed to Kimbolton,  
Where she remains now sick.

**SECOND GENTLEMAN** Alas, good lady! *Trumpets.* 35  
The trumpets sound. Stand close, the Queen is coming.  
*Hautboys.*

### THE ORDER OF THE CORONATION.

1. *A lively Flourish of trumpets.*
2. *Then two Judges.*
3. *Lord Chancellor, with Purse and Mace before him.*
4. *Choristers singing.* *Music.*
5. *Mayor of London, bearing the Mace. Then Garter, in his Coat of Arms, and on his head he wore a Gilt Copper Crown.*
6. *Marquess Dorset, bearing a Sceptre of Gold, on his head a Demi-Coronal of Gold. With him, the Earl of Surrey, bearing the Rod of Silver with the Dove, Crowned with an Earl's Coronet. Collars of Esses.*
7. *Duke of Suffolk, in his Robe of Estate, his Coronet on his head,*

20 SECOND GENTLEMAN] F<sup>1-3</sup> I F<sup>4</sup> 2 34 Kimbolton,] F<sup>1</sup>.<sup>2</sup> *Kymmalton*, F<sup>3</sup>.<sup>4</sup> Kimbolton, 35 *Trumpets*.] Added by Capell. 36 *Hautboys*.] F<sup>1-3</sup> Ho-boyes. F<sup>4</sup> Ho-boys. Hautboys were cylindrical double-reed instruments, corresponding to the oboe. Apparently both trumpets and hautboys were used here. (4) *Choristers*] F<sup>1-3</sup> *Quirristers* F<sup>4</sup> *Quiristers* (5) *he wore*] From Ff. Omitted in Rowe, Delius, Craig, Chambers, Herford, Byrne. Cam, Pooler *he wears* Berdan-Brooke, Kittredge, NCE *he wore* (6), (7) *Esses*.] From Ff. Rowe, Cam, Delius, Craig, Chambers, Herford, Pooler, Byrne, NCE SS. Berdan-Brooke, Kittredge *Esses*. The collars are the collars of the Order of the Garter. (7) *Duke of Norfolk*.] According to Holinshed, 485, he was not present and his brother William Howard deputed for him.

bearing a long white Wand, as High Steward. With him, the Duke of Norfolk, with the Rod of Marshalship, a Coronet on his head. Collars of Esses.

8. A Canopy borne by four of the Cinque Ports; under it, the Queen in her Robe; in her hair richly adorned with Pearl, Crowned. On each side her, the Bishops of London and Winchester.
9. The old Duchess of Norfolk, in a Coronal of Gold, wrought with Flowers, bearing the Queen's Train.
10. Certain Ladies or Countesses, with plain Circlets of Gold without Flowers.

*Exeunt, first passing over the Stage in Order and State, and then,  
A great Flourish of Trumpets.*

SECOND GENTLEMAN

A royal train, believe me, These I know.  
Who's that that bears the sceptre?

FIRST GENTLEMAN

Marquess Dorset.

And that the Earl of Surrey, with the rod.

SECOND GENTLEMAN

A bold brave gentleman. That should be  
The Duke of Suffolk.

40

FIRST GENTLEMAN 'Tis the same: High Steward.

SECOND GENTLEMAN

And that my Lord of Norfolk?

FIRST GENTLEMAN

Yes.

SECOND GENTLEMAN (*looking on the Queen*)

Heaven bless thee!

Thou hast the sweetest face I ever looked on.

Sir, as I have a soul, she is an angel.

Our King has all the Indies in his arms,

45

And more and richer, when he strains that lady.

I cannot blame his conscience.

FIRST GENTLEMAN

They that bear

The cloth of honour over her, are four barons

---

*Exeunt . . . Trumpets.*] From Ff. Omitted in Capell, Steevens, Delius. Cam, Craig, Byrne They pass over the stage in order and state. Herford, Pooler Exit procession, and then a great flourish of trumpets. Chambers, Berdan-Brooke, Kittredge, NCE follow F. As the Gentlemen continue to observe persons in the procession, we must understand the dialogue to be simultaneous with the procession. See note to l. 55. The text of the Order of the Coronation given above follows that in F, reproducing the capital initials. Apart from the changes recorded in the notes above, some modern editors make a few minor alterations and ignore many of the capital letters. 42 (*looking. . . Queen*)] Added by Johnson. 45 Indies] Sykes, 36, compares Massinger's *Bashful Lover*, iv ii, "She is in herself Both Indies to me."

Of the Cinque ports.

SECOND GENTLEMAN

Those men are happy, and so are all are near her.

50

I take it, she that carries up the train

Is that old noble lady, Duchess of Norfolk.

FIRST GENTLEMAN

It is, and all the rest are countesses.

SECOND GENTLEMAN

Their coronets say so. These are stars indeed,

And sometimes falling ones.

FIRST GENTLEMAN

No more of that.

55

*Exit procession.*

*Enter a third Gentleman.*

God save you, sir! Where have you been broiling?

THIRD GENTLEMAN

Among the crowd i' th' Abbey, where a finger

Could not be wedged in more. I am stifled

With the mere rankness of their joy.

SECOND GENTLEMAN

You saw

The ceremony?

THIRD GENTLEMAN That I did.

FIRST GENTLEMAN

How was it?

60

THIRD GENTLEMAN

Well worth the seeing.

SECOND GENTLEMAN Good sir, speak it to us.

THIRD GENTLEMAN

As well as I am able. The rich stream

Of lords and ladies, having brought the Queen

To a prepared place in the choir, fell off

A distance from her, while her Grace sat down

65

To rest awhile, some half an hour or so,

In a rich chair of state, opposing freely

The beauty of her person to the people.

---

50 Those . . . her.] Two lines in Ff, ending *happy*, . . . *her*. One in Pope, whom eds. follow. 52 Duchess] Rowe, Herford *the Duchess* 55 FIRST GENTLEMAN] F<sup>1</sup>. 2 F<sup>2</sup>. 1 *Exit procession*.] Not in Ff. Capell, Delius, Craig *Exit procession*, with a great flourish of trumpets. Cam, Herford, Pooler, Byrne *Exit procession*; and then a great flourish of trumpets. Kittredge *Exit procession*. NCE *Exit the last of the procession*. Not in Chambers, Berdan-Brooke. 56 God] Ff I *God* Herford, Byrne, NCE prefix for First Gentleman (given in l. 55). Cam and others omit. 59-61 You saw . . . to us.] Treated as prose in Ff, Delius. Cam and others follow Hammer in adopting verse form. 65 sat] F<sup>1</sup>. 4 *sate* F<sup>2</sup> *sat* Editors *sat*



Believe me, sir, she is the goodliest woman  
 That ever lay by man; which when the people 70  
 Had the full view of, such a noise arose  
 As the shrouds make at sea in a stiff tempest,  
 As loud and to as many tunes. Hats, cloaks,—  
 Doublets, I think,—flew up, and had their faces  
 Been loose, this day they had been lost. Such joy 75  
 I never saw before. Great-bellied women,  
 That had not half a week to go, like rams  
 In the old time of war, would shake the press,  
 And make 'em reel before 'em. No man living  
 Could say 'This is my wife' there, all were woven  
 So strangely in one piece. 80

SECOND GENTLEMAN But what followed?

THIRD GENTLEMAN

At length her Grace rose, and with modest paces  
 Came to the altar, where she kneeled and saintlike  
 Cast her fair eyes to heaven and prayed devoutly;  
 Then rose again and bowed her to the people; 85  
 When by the Archbishop of Canterbury  
 She had all the royal makings of a Queen,  
 As holy oil, Edward Confessor's crown,  
 The rod, and bird of peace, and all such emblems  
 Laid nobly on her: which performed, the choir, 90  
 With all the choicest music of the kingdom,  
 Together sung 'Te Deum.' So she parted,  
 And with the same full state paced back again  
 To York Place, where the feast is held.

FIRST GENTLEMAN Sir,  
 You must no more call it York Place; that's past: 95  
 For, since the Cardinal fell, that title's lost.  
 'Tis now the King's, and called Whitehall.

THIRD GENTLEMAN I know it;  
 But 'tis so lately altered, that the old name  
 Is fresh about me.

SECOND GENTLEMAN What two reverend bishops  
 Were those that went on each side of the Queen? 100

THIRD GENTLEMAN

Stokesley and Gardiner, the one of Winchester,  
 Newly preferred from the King's Secretary,  
 The other, London.

SECOND GENTLEMAN He of Winchester

79 'em . . . 'em.] Malone, Delius *them . . . them*. Craig 'em . . . *them*. 95 that's]  
 From Ff. Steevens, Delius *that is* 101 Stokesley] F<sup>1-2</sup> Stokeley F<sup>4</sup> Stokesley  
 (Holinshed, 487, *Stokeslele*).

Is held no great good lover of the Archbishop's,  
The virtuous Cranmer.

THIRD GENTLEMAN All the land knows that. 105  
However, yet there is no great breach: when it comes,  
Cranmer will find a friend will not shrink from him.

SECOND GENTLEMAN

Who may that be, I pray you?

THIRD GENTLEMAN Thomas Cromwell,  
A man in much esteem with th' King, and truly  
A worthy friend. The King has made him Master 110  
O' th' Jewel House,  
And one, already, of the Privy Council.

SECOND GENTLEMAN

He will deserve more.

THIRD GENTLEMAN Yes, without all doubt.  
Come, gentlemen, ye shall go my way, which  
Is to th' court, and there ye shall be my guests. 115  
Something I can command. As I walk thither,  
I'll tell ye more.

BOTH You may command us, sir. *Exeunt.*

SCENE II. AN APARTMENT IN KIMBOLTON CASTLE.

*Enter Katharine, Dowager, sick, led between Griffith,  
her Gentleman Usher, and Patience, her woman.*

GRIFFITH

How does your Grace?

KATHARINE O Griffith, sick to death!

My legs, like loaden branches, bow to th' earth,  
Willing to leave their burthen. Reach a chair.

So: now, methinks, I feel a little ease.

Didst thou not tell me, Griffith, as thou led'st me, 5

106 there is] From Ff. Pope, Delius, Craig, Berdan-Brooke *there's* 110-112 A worthy . . . Council.] In Ff lines end in *him . . . House, . . . Councill.* Cam, Herford, Pooler, Byrne, Kittredge, NCE end in *master . . . house, . . . council.* Delius, Craig, Chambers, Berdan-Brooke end in *king . . . house, . . . council.* 114 which] *Which* is first word of l. 115 in Ff, Cam, Pooler. Capell, Delius, Craig, Kittredge, Byrne, NCE shift to end of l. 114. 116, 117 As I . . . more.] Noted by Sykes as similar to phrases in Massinger's *Renegado*, II vi, *Picture* I ii, *Parliament of Love*, III ii, *Bondman*, v ii. SCENE II.] Ff *Scena Secunda*. AN . . . CASTLE.] Added by Ed. On Kimbolton Castle and the end of Katharine, see Russell Thorndike, 329 f. The speech-prefixes in F<sup>1</sup> are: Grif.; Kath.; Pati., Pat.; Mes.; Cap. 2 loaden] From F<sup>1</sup>. F<sup>1-4</sup> *loaded* 3 burthen.] Johnson, Delius, Craig, Chambers, NCE *burden*. 4 So: now, ] Ff *So now* (F<sup>a</sup> *So*.)

That the great child of honour, Cardinal Wolsey,  
Was dead?

GRIFFITH Yes, madam, but I think your Grace,  
Out of the pain you suffered, gave no ear to't.

KATHARINE

Prithee, good Griffith, tell me how he died.  
If well, he stepped before me happily 10  
For my example.

GRIFFITH Well, the voice goes, madam:

For after the stout Earl Northumberland  
Arrested him at York, and brought him forward,  
As a man sorely tainted, to his answer,  
He fell sick suddenly, and grew so ill 15  
He could not sit his mule.

KATHARINE Alas, poor man!

GRIFFITH

At last, with easy roads, he came to Leicester,  
Lodged in the Abbey; where the reverend Abbot,  
With all his convent, honourably received him;  
To whom he gave these words, 'O father Abbot, 20  
An old man, broken with the storms of state,  
Is come to lay his weary bones among ye:  
Give him a little earth for charity!'  
So went to bed, where eagerly his sickness  
Pursued him still; and three nights after this, 25  
About the hour of eight, which he himself  
Foretold should be his last, full of repentance,  
Continual meditations, tears and sorrows,  
He gave his honours to the world again,  
His blessed part to heaven, and slept in peace. 30

KATHARINE

So may he rest: his faults lie gently on him!  
Yet thus far, Griffith, give me leave to speak him,  
And yet with charity. He was a man  
Of an unbounded stomach, ever ranking  
Himself with princes; one that by suggestion 35  
Tied all the kingdom. Simony was fair-play.

7 think] F<sup>a</sup> *thanke* 10 me happily] Ff *me happily* Cam, Delius, Craig, Chambers, Berdan-Brooke, Pooler *me, happily*, Herford, Byrne, NCE *me, happily* Kittredge *me happily* 31 So . . . him!] Two lines in Ff, ending *rest*, . . . *him:* (or *him*). One in Pope, whom eds. follow. 36 Tied] F<sup>a</sup> *Ty'de* F<sup>a</sup> *Ty'd* Hammer *Tyih'd* Byrne *Tih'd* Many older eds. associated the word with *slued*. Cam, Delius, Craig, Chambers, Herford, Berdan-Brooke, Pooler, Kittredge, NCE *Tied* Onions glosses *tie* as "to bring into bondage." Schmidt remarks on *by suggestion Tied*, "an expression taken from Holinshed,

His own opinion was his law. I' th' presence  
 He would say untruths, and be ever double  
 Both in his words and meaning. He was never,  
 But where he meant to ruin, pitiful. 40  
 His promises were, as he then was, mighty;  
 But his performance, as he is now, nothing.  
 Of his own body he was ill, and gave  
 The clergy ill example.

GRIFFITH Noble madam,  
 Men's evil manners live in brass; their virtues 45  
 We write in water. May it please your Highness  
 To hear me speak his good now?

KATHARINE Yes, good Griffith:  
 I were malicious else.

GRIFFITH This Cardinal,  
 Though from an humble stock, undoubtedly  
 Was fashioned to much honour from his cradle. 50  
 He was a scholar, and a ripe and good one;  
 Exceeding wise, fair-spoken and persuading;  
 Lofty and sour to them that loved him not,  
 But to those men that sought him, sweet as summer.  
 And though he were unsatisfied in getting, 55  
 Which was a sin, yet in bestowing, madam,  
 He was most princely. Ever witness for him  
 Those twins of learning that he raised in you,  
 Ipswich and Oxford! one of which fell with him,  
 Unwilling to outlive the good that did it; 60  
 The other, though unfinished, yet so famous,

---

meaning perhaps any underhand practice." Holinshed, 492, has "by craftie suggestion gat into his hands innumerable treasure:" 45, 46 Men's . . . water.] This proverbial phrase has many parallels. Anders, 282, quotes Catullus, Carmen, LXX: "Dicit: sed mulier cupido quod dicit amanti In vento et rapida scribere oportet aqua." Somewhat closer is Beaumont and Fletcher's *Philaster*, v. iii 82, 83, "all your better deeds shall be in water writ, but this in marble." 49 an] Ff an Craig a 50, 51 honour . . . He] Ff Honor. From his Cradle He Theobald honour, from his cradle; He Cam, Delius, Craig, Chambers, Herford, Pooler, Kittredge, Byrne, NCE honour from his cradle. He Knight points out that the line is presumably based on Holinshed, 492: "This cardinal . . . was a man vndoubtedly borne to honour:" Berdan-Brooke honour From his cradle He 59 Ipswich and Oxford!] Wolsey's College, Ipswich, founded 1528, dissolved when Wolsey fell; and Christ Church, Oxford, formerly Cardinal College. 60 Unwilling . . . it:] From Ff. Many emendations include Pope's good he did it; Keightley's good that did it nourish (or cherish); Kinnear's outlive the hand that rear'd it; but no emendation is needed. The meaning is that the dissolved Ipswich College was, as it were, unwilling to survive the generosity that created it.

So excellent in art and still so rising,  
 That Christendom shall ever speak his virtue.  
 His overthrow heaped happiness upon him;  
 For then, and not till then, he felt himself, 65  
 And found the blessedness of being little.  
 And, to add greater honours to his age  
 Than man could give him, he died fearing God.

KATHARINE

After my death I wish no other herald,  
 No other speaker of my living actions, 70  
 To keep mine honour from corruption,  
 But such an honest chronicler as Griffith.  
 Whom I most hated living, thou hast made me,  
 With thy religious truth and modesty,  
 Now in his ashes honour. Peace be with him!  
 Patience, be near me still; and set me lower: 75  
 I have not long to trouble thee. Good Griffith,  
 Cause the musicians play me that sad note  
 I named my knell, whilst I sit meditating  
 On that celestial harmony I go to. 80

*Sad and solemn music.*

GRIFFITH

She is asleep. Good wench, let's sit down quiet,  
 For fear we wake her. Softly, gentle Patience.

*The Vision.*

*Enter, solemnly tripping one after another, six Personages, clad in white Robes, wearing on their heads Garlands of Bays, and golden Vizards on their faces, Branches of Bays or Palm in their hands. They first Congee unto her, then Dance: and, at certain Changes, the first two hold a spare Garland over her Head, at which the other four make reverent Curtsies. Then the two that held the Garland deliver the same to the other next two, who observe the same order in their Changes, and holding the Garland over her head. Which done, they deliver the same Garland to the last two: who likewise observe the same Order. At which (as it were by inspiration) she makes (in her sleep) signs of rejoicing, and holdeth up her hands to heaven. And so, in their Dancing vanish, carrying the Garland with them. The Music continues.*

KATHARINE

Spirits of peace, where are ye? Are ye all gone,

82 reverent] Ff, Craig, Chambers, Berdan-Brooke reverend *their Changes*,] F<sup>2</sup>. <sup>3</sup> their Charges, *vanish*,] Delius, Craig they vanish. The text of this SD given above follows that in Ff. Apart from the changes noted above, modern eds. adhere to F with minor changes in punctuation, and use of lower-case type for most capital initials.

And leave me here in wretchedness behind ye?

GRIFFITH

Madam, we are here.

KATHARINE It is not you I call for.

85

Saw ye none enter since I slept?

GRIFFITH

None, madam.

KATHARINE

No? Saw you not even now a blessed troop

Invite me to a banquet, whose bright faces

Cast thousand beams upon me, like the sun?

They promised me eternal happiness,

90

And brought me garlands, Griffith, which I feel

I am not worthy yet to wear. I shall, assuredly.

GRIFFITH

I am most joyful, madam, such good dreams

Possess your fancy.

KATHARINE

Bid the music leave:

They are harsh and heavy to me.

*Music ceases.*

PATIENCE

Do you note

95

How much her Grace is altered on the sudden?

How long her face is drawn! how pale she looks,

And of an earthy cold! Mark her eyes!

GRIFFITH

She is going, wench. Pray, pray!

PATIENCE

Heaven comfort her!

*Enter a Messenger.*

MESSENGER

And't like your Grace,—

KATHARINE

You are a saucy fellow.

100

Deserve we no more reverence?

GRIFFITH

You are to blame,

Knowing she will not lose her wonted greatness,

To use so rude behaviour. Go to, kneel.

95 They are] From Ff. Pope 'Tis Delius explains *They* as the different instruments or tones; but *Music* was used to mean a band of musicians, and *They* here means the musicians and their efforts, in contrast to the harmonies of the vision. 98 earthy cold!] Ff *earthy cold?* Collier *earthy coldness*. Dyce, Kittredge *earthly colour?* Cam, Pooler, NCE *earthy cold!* Delius, Craig, Chambers, Herford, Berdan-Brooke, Byrne *earthy cold?* o with a contraction above the line for the *our* ending of *colour* might be misread as *d*. Mark] Capell *Mark you* Pope *Observe* The mid-line pause, however, dispenses with the need for another syllable in the line.

## MESSENGER

I humbly do entreat your Highness' pardon;  
 My haste made me unmannerly. There is staying 105  
 A gentleman, sent from the King, to see you.

## KATHARINE

Admit him entrance, Griffith. But this fellow  
 Let me ne'er see again.

*Exeunt Griffith and Messenger.*

*Enter Griffith, with Capucius.*

If my sight fail not,  
 You should be lord ambassador from the Emperor,  
 My royal nephew, and your name Capucius. 110

## CAPUCIUS

Madam, the same; your servant.

## KATHARINE

O, my lord,  
 The times and titles now are altered strangely  
 With me since first you knew me. But, I pray you,  
 What is your pleasure with me?

## CAPUCIUS

Noble lady,  
 First, mine own service to your Grace; the next, 115  
 The King's request that I would visit you;  
 Who grieves much for your weakness, and by me  
 Sends you his princely commendations  
 And heartily entreats you take good comfort.

## KATHARINE

O my good lord, that comfort comes too late: 120  
 'Tis like a pardon after execution.  
 That gentle physic, given in time, had cured me;  
 But now I am past all comforts here but prayers.  
 How does his Highness?

## CAPUCIUS

Madam, in good health.

## KATHARINE

So may he ever do! and ever flourish 125  
 When I shall dwell with worms, and my poor name  
 Banished the kingdom! Patience, is that letter  
 I caused you write yet sent away?

PATIENCE (*giving it to Katharine*) No, madam.

108 *Exeunt . . . Messenger.*] Ff. Exit Messeng. or Messenger. *Enter . . . Capucius.*] From Capell (Re-enter). Ff Enter Lord Capuchius. In Holinshed, 489, Eustachius Caputius: latinisation of Eustace Chapuys. 113 With . . . you,] Two lines in Ff, ending *me. . . you*, One in Rowe, whom eds. follow. 128 *giving . . . Katharine*] Added by Malone.

KATHARINE

Sir, I most humbly pray you to deliver  
This to my lord the King.

CAPUCIUS

Most willing, madam.

130

KATHARINE

In which I have commended to his goodness  
The model of our chaste loves, his young daughter,—  
The dews of heaven fall thick in blessings on her!—  
Beseeching him to give her virtuous breeding—  
She is young and of a noble modest nature:

135

I hope she will deserve well—and a little  
To love her for her mother's sake, that lov'd him,  
Heaven knows how dearly. My next poor petition  
Is that his noble Grace would have some pity  
Upon my wretched women that so long  
Have followed both my fortunes faithfully:

140

Of which there is not one, I dare avow,—  
And now I should not lie—but will deserve,  
For virtue and true beauty of the soul,  
For honesty and decent carriage,

145

A right good husband,—let him be a noble:  
And, sure, those men are happy that shall have 'em.  
The last is, for my men:—they are the poorest,  
But poverty could never draw 'em from me;—  
That they may have their wages duly paid 'em,  
And something over to remember me by.

150

If heaven had pleased to have given me longer life  
And able means, we had not parted thus.  
These are the whole contents. And, good my lord,  
By that you love the dearest in this world,  
As you wish Christian peace to souls departed,  
Stand these poor people's friend, and urge the King  
To do me this last right.

155

CAPUCIUS

By heaven, I will,

Or let me lose the fashion of a man!

KATHARINE

I thank you, honest lord. Remember me  
In all humility unto his Highness:  
Say his long trouble now is passing  
Out of this world. Tell him in death I blessed him,  
For so I will. Mine eyes grow dim. Farewell,

160

130 willing.] From F<sup>a</sup>. F<sup>2-4</sup> *willingly* Editors *willing*, 138 Heaven . . .  
petition] Two lines in Ff, ending *deerely*. . . *Petition*, One in Rowe, whom  
eds. follow. 147, 149, 150 'em] Ff 'em Malone, Delius *them*



My lord. Griffith, farewell. Nay, Patience, 165  
 You must not leave me yet. I must to bed:  
 Call in more women. When I am dead, good wench,  
 Let me be used with honour. Strew me over  
 With maiden flowers, that all the world may know  
 I was a chaste wife to my grave. Embalm me, 170  
 Then lay me forth; although unqueened, yet like  
 A queen, and daughter to a king, inter me.  
 I can no more.

*Exeunt, leading Katharine.*

## ACT V

### SCENE I. LONDON. A GALLERY IN THE PALACE.

*Enter Gardiner, Bishop of Winchester, a Page with a torch  
 before him, met by Sir Thomas Lovell.*

GARDINER

It's one o' clock, boy, is't not?

BOY

It hath struck.

GARDINER

These should be hours for necessities,  
 Not for delights; times to repair our nature  
 With comforting repose, and not for us  
 To waste these times. Good hour of night, Sir Thomas! 5  
 Whither so late?

LOVELL

Came you from the King, my lord?

GARDINER

I did, Sir Thomas, and left him at primero  
 With the Duke of Suffolk.

LOVELL

I must to him too,  
 Before he go to bed. I'll take my leave.

GARDINER

Not yet, Sir Thomas Lovell. What's the matter? 10  
 It seems you are in haste. And if there be  
 No great offence belongs to't, give your friend  
 Some touch of your late business. Affairs that walk,  
 As they say spirits do, at midnight, have

---

165] Cam conj. addition here: Exeunt Capucius and Griffith 167] Cam conj.  
 addition here: Enter women. ACT V SCENE I.] Ff Actus Quintus. Scena Prima.  
 LONDON. . . . PALACE.] Added by Cam after Capell. The speech-prefixes in F<sup>1</sup>  
 are: Gard., Gar.; Boy; Lou., Louell; King; Suff., Suf.; Den.; Cran.; Gent.  
 within; Lady.

In them a wilder nature than the business  
That seeks dispatch by day. 15

LOVELL My lord, I love you;  
And durst commend a secret to your ear  
Much weightier than this work. The Queen's in labour,  
They say, in great extremity; and feared  
She'll with the labour end.

GARDINER The fruit she goes with 20  
I pray for heartily, that it may find  
Good time, and live; but for the stock, Sir Thomas,  
I wish it grubbed up now.

LOVELL Methinks I could  
Cry the amen; and yet my conscience says  
She's a good creature, and, sweet lady, does 25  
Deserve our better wishes.

GARDINER But, sir, sir,  
Hear me, Sir Thomas. Y' are a gentleman  
Of mine own way: I know you wise, religious;  
And, let me tell you, it will ne'er be well,  
'Twill not, Sir Thomas Lovell, take't of me, 30  
Till Cranmer, Cromwell, her two hands, and she,  
Sleep in their graves.

LOVELL Now, sir, you speak of two  
The most remarked i' th' kingdom. As for Cromwell,  
Beside that of the Jewel House, is made Master  
O' th' Rolls, and the King's Secretary; further, sir, 35  
Stands in the gap and trade of moe preferments,  
With which the time will load him. Th' Archbishop  
Is the King's hand and tongue; and who dare speak  
One syllable against him?

GARDINER Yes, yes, Sir Thomas, 40  
There are that dare; and I myself have ventured  
To speak my mind of him. And indeed this day,  
Sir, I may tell it you, I think I have  
Incensed the lords o' th' Council that he is—  
For so I know he is, they know he is—

27 Y' are] Ff y' are Theobald, Cam, Craig, Chambers, Herford, Pooler, Byrne  
you're or You're Delius you are Berdan-Brooke, Kittredge y'are or Y'are  
NCE You're 36 moe] Ff moe Rowe, Delius more 37 time] F<sup>1-3</sup> Lime F<sup>4</sup>  
Time Editors time 42 Sir, I may . . . have] In Ff I may tell it you is bracketed  
for parenthesis; and the usual modern punctuation is Sir, I may tell it you, I  
think I have Delius retains the brackets as in F. Cam, Herford, Pooler, Byrne,  
NCE punctuate Sir, I . . . you, . . . have Craig puts I . . . you, between dashes.  
Kittredge reads (Sir I may tell it you, I think) I have Chambers Sir, . . . you,  
I think—I have Berdan-Brooke —Sir, I may tell it you,—I think I have

A most arch-heretic, a pestilence 45  
 That does infect the land: with which they moved  
 Have broken with the King, who hath so far  
 Given ear to our complaint, of his great grace  
 And princely care foreseeing those fell mischiefs  
 Our reasons laid before him, hath commanded 50  
 To-morrow morning to the Council board  
 He be convented. He's a rank weed, Sir Thomas,  
 And we must root him out. From your affairs  
 I hinder you too long. Good night, Sir Thomas.

LOVELL

Many good nights, my lord. I rest your servant. 55

*Exeunt Gardiner and Page.*

*Enter King and Suffolk.*

KING

Charles, I will play no more to-night:  
 My mind's not on't. You are too hard for me.

SUFFOLK

Sir, I did never win of you before.

KING

But little, Charles,  
 Nor shall not, when my fancy's on my play. 60  
 Now, Lovell, from the Queen what is the news?

LOVELL

I could not personally deliver to her  
 What you commanded me, but by her woman  
 I sent your message; who returned her thanks  
 In the great'st humbleness, and desired your Highness 65  
 Most heartily to pray for her.

KING

What sayst thou, ha?  
 To pray for her? What, is she crying out?

LOVELL

So said her woman, and that her suff'rance made  
 Almost each pang a death.

KING

Alas, good lady!

SUFFOLK

God safely quit her of her burthen, and 70

55 *Exeunt . . . Page.*] Ff Exit . . . Page. after l. 54. *Enter King and Suffolk.*] From Ff. Capell As Lovell is going, Enter the King, and the Duke of Suffolk, as new risen from Play. Steevens, Knight, Delius As Lovell is going out, enter the King and the Duke of Suffolk. 61] Theobald and others who gave exit for Lovell at l. 55 here add Re-enter or Enter Lovell. 65 great'st] From F<sup>1</sup>. F<sup>1</sup> greatest Delius, Chambers greatest 70 burthen,] From Ff. Johnson, Malone, Delius, Craig, Chambers, NCE *burden*,

With gentle travail, to the gladding of  
Your Highness with an heir!

KING 'Tis midnight, Charles.  
Prithce, to bed, and in thy pray'rs remember  
Th' estate of my poor Queen. Leave me alone,  
For I must think of that which company  
Would not be friendly to.

75

SUFFOLK I wish your Highness  
A quiet night, and my good mistress will  
Remember in my prayers.

KING Charles, good night.

*Exit Suffolk.*

*Enter Sir Anthony Denny.*

Well, sir, what follows?

DENNY  
Sir, I have brought my lord the Archbishop,  
As you commanded me.

80

KING Ha! Canterbury?

DENNY

Ay, my good lord,

KING 'Tis true: where is he, Denny?

DENNY

He attends your Highness' pleasure.

KING Bring him to us.

*Exit Denny.*

LOVELL (*aside*)

This is about that which the bishop spake:  
I am happily come hither.

85

*Enter Cranmer and Denny.*

KING

Avoid the gallery. (*Lovell seems to stay.*) Ha! I have said. Be gone!  
What!

*Exeunt Lovell and Denny.*

CRANMER (*aside*) I am fearful. Wherefore frowns he thus?

---

78 *Enter . . . Denny.*] In Ff after *followes?* 83 *Exit Denny.*] Added by Rowe.  
84 (*aside*)] Added by Rowe. 86 Avoid . . . gone!] Two lines in Ff, ending  
*Gallery. . . . gone.* One in Capell, followed by Cam, Chambers, Herford,  
Pooler, Kittredge, Byrne, NCE. Delius, Craig, Berdan-Brooke, treat *Avoid*  
*the gallery.* as latter part of l. 85 beginning *I am* 87 What!] F<sup>1</sup> *What?* Omitted  
in F<sup>2-4</sup>. (*aside*)] Added by Capell.

'Tis his aspect of terror. All's not well.

KING

How now, my lord! you do desire to know  
Wherefore I sent for you.

CRANMER (*kneeling*) It is my duty 90  
T' attend your Highness' pleasure.

KING

Pray you, arise,

My good and gracious Lord of Canterbury.  
Come, you and I must walk a turn together:  
I have news to tell you. Come, come, give me your hand.  
Ah, my good lord, I grieve at what I speak, 95  
And am right sorry to repeat what follows.

I have, and most unwillingly, of late  
Heard many grievous, I do say, my lord,  
Grievous complaints of you, which, being considered,  
Have moved us and our Council, that you shall 100  
This morning come before us, where, I know,  
You cannot with such freedom purge yourself  
But that, till further trial in those charges  
Which will require your answer, you must take  
Your patience to you and be well contented 105  
To make your house our Tow'r. You a brother of us,  
It fits we thus proceed, or else no witness  
Would come against you.

CRANMER (*kneeling*) I humbly thank your Highness;  
And am right glad to catch this good occasion  
Most thoroughly to be winnowed, where my chaff 110  
And corn shall fly asunder: for, I know,  
There's none stands under more calumnious tongues  
Than I myself, poor man.

KING

Stand up, good Canterbury.

Thy truth and thy integrity is rooted  
In us, thy friend. Give me thy hand, stand up. 115  
Prithee, let's walk. Now, by my holidame,  
What manner of man are you? My lord, I looked

89, 90 How . . . you.] Arranged as by Rowe, whom eds. follow. Three lines in Ff, ending *Lord? . . . wherefore . . . you.* 90, 108 (*kneeling*)] Added by Johnson. We may assume that Cranmer rises on the command in l. 91. Cam, Craig, Chambers, Herford, Berdan-Brooke, Pooler, Byrne, NCE follow Johnson. Delius omits. Kittredge has Kneels at l. 90 only. 94 I . . . hand.] Two lines in Ff, ending *you . . . hand.* One in Pope, whom eds. follow. 98 grievous, I] F<sup>1</sup>. <sup>a</sup> *greeuous.* I F<sup>a</sup> *grievous*; I F<sup>4</sup> *grievous*, I Editors generally follow F<sup>4</sup> except Kittredge *grievous*— 106 You . . . us.] A member of the Council. He is to be imprisoned so that witnesses may appear freely against him. (See v iii 54-56.) 115] Johnson, Kittredge add Cranmer rises. Chambers Raises Cranmer.

**You would have given me your petition that  
I should have ta'en some pains to bring together  
Yourself and your accusers, and to have heard you,  
Without indurance further.** 120

**CRANMER** Most dread liege,  
The good I stand on is my truth and honesty.  
If they shall fail, I, with mine enemies,  
Will triumph o'er my person, which I weigh not,  
Being of those virtues vacant. I fear nothing  
What can be said against me.

125

**KING** Know you not  
How your state stands i' th' world, with the whole world?  
Your enemies are many, and not small; their practices  
Must bear the same proportion; and not ever  
The justice and the truth o' th' question carries 130  
The due o' th' verdict with it. At what ease  
Might corrupt minds procure knaves as corrupt  
To swear against you? Such things have been done.  
You are potently opposed, and with a malice  
Of as great size. Ween you of better luck, 135  
I mean, in perjured witness, than your master,  
Whose minister you are, whiles here He lived  
Upon this naughty earth? Go to, go to:  
You take a precipice for no leap of danger,  
And woo your own destruction.

CRANMER	God and your Majesty	140
	Protect mine innocence, or I fall into	
	The trap is laid for me!	

**KING** Be of good cheer:  
They shall no more prevail than we give way to.  
Keep comfort to you, and this morning see  
You do appear before them. If they shall chance,  
In charging you with matters, to commit you,  
The best persuasions to the contrary

145

121 indurance] Steevens held that *indurance* had the same meaning as *durance*, confinement, and Onions glosses as imprisonment. Schmidt preferred the signification of endurance, suffering. In Holinshed, 496, 497, the King tells Cranmer he must go to the Tower, and when the latter expresses willingness to go thither, the King exclaims: "I had thought that you would rather haue sued to vs to haue taken the paines to haue heard you and your accusers together, for your triall, without any suche indurance." Evidently imprisonment is the meaning and the word came from Holinshed, who is closely followed here in the play. 122 good] Johnson conj., Rann *ground* Kellner agrees and considers the missing *n* accounted for by omission of a mark of abbreviation. 125 Being . . . vacant.] = if ever I were without those virtues. 139 precipice] F<sup>1</sup> *Precepit* 140 woo] F<sup>1</sup> *woe*

Fail not to use, and with what vehemency  
 Th' occasion shall instruct you. If entreaties  
 Will render you no remedy, this ring 150  
 Deliver them, and your appeal to us  
 There make before them. Look, the good man weeps!  
 He's honest, on mine honour. God's blest mother!  
 I swear he is true-hearted, and a soul  
 None better in my kingdom. Get you gone, 155  
 And do as I have bid you. (*Exit Cranmer.*) He has strangled  
 His language in his tears.

*Enter Old Lady, Lovell following.*

GENTLEMAN (*within*) Come back: what mean you?

OLD LADY

I'll not come back: the tidings that I bring  
 Will make my boldness manners. Now, good angels  
 Fly o'er thy royal head, and shade thy person 160  
 Under their blessed wings!

KING Now, by thy looks

I guess thy message. Is the Queen delivered?  
 Say, ay, and of a boy.

OLD LADY

Ay, ay, my liege;  
 And of a lovely boy: the God of heaven  
 Both now and ever bless her! 'Tis a girl, 165  
 Promises boys hereafter. Sir, your Queen  
 Desires your visitation, and to be  
 Acquainted with this stranger: 'tis as like you  
 As cherry is to cherry.

KING

Lovell!

LOVELL

Sir?

KING

Give her an hundred marks. I'll to the Queen. 170

*Exit King.*

OLD LADY

An hundred marks! By this light, I'll ha' more.

156, 157 And . . . tears.] In Ff lines end in *you*. Exit Cranmer. . . . *teares*.  
 157 Lovell following.] Added by Capell. Some eds. add Enter Lovell after  
 Lovell in l. 169. 165 girl] Ff *Gyrle* or *Girl* Cam, Delius, Craig, Herford,  
 Berdan-Brooke, Pooler, Byrne, NCE *girl*, Chambers *girl*; Kittredge *girl*!  
 170, 171 an . . . An] From Ff. Craig a . . . A 170 Give . . . Queen.] Two  
 lines in Ff, ending *Markes*. . . . *Queene*. One in Pope, whom eds. follow.

An ordinary groom is for such payment.  
 I will have more, or scold it out of him.  
 Said I for this, the girl was like to him?  
 I'll have more, or else unsay't; and now,  
 While 'tis hot, I'll put it to the issue.

175

*Exeunt.*

## SCENE II. LONDON. BEFORE THE COUNCIL CHAMBER.

*Pursuivants, Pages, and others attending.**Enter Cranmer, Archbishop of Canterbury.*

CRANMER

I hope I am not too late; and yet the gentleman  
 That was sent to me from the Council prayed me  
 To make great haste. All fast? What means this? Ho!  
 Who waits there? Sure, you know me?

*Enter Keeper.*

KEEPER

Yes, my lord;

But yet I cannot help you.

5

CRANMER

Why?

KEEPER

Your Grace must wait till you be called for.

*Enter Doctor Butts.*

CRANMER

So.

BUTTS (*aside*)

This is a piece of malice. I am glad  
 I came this way so happily: the King  
 Shall understand it presently.

*Exit.*CRANMER (*aside*)

'Tis Butts,

10

174-176 Said . . . issue.] Arranged as in Steevens. In Ff lines end in *He . . .*  
*hor*, . . . *issue*. Eds. follow Steevens. 175, 176 I'll . . . 'tis] From Ff. Steevens,  
 Cam, Delius, Craig, Chambers, Herford, Berdan-Brooke, Pooler, Kittredge,  
 Byrne, NCE *I will . . . it is* 176 *Exeunt*.] From Capell. Ff Exit Ladie (*or*  
 Lady) SCENE II.] Ff Scena Secunda. LONDON. . . CHAMBER.] Added by Ed.  
 after Theobald. *Pursuivants . . . attending*.] Added by Ed. after Cam. The  
 speech-prefixes in F<sup>1</sup> are Cran.; Keep.; Buts, Butts; King, Kin. 7 *Enter . . .*  
*Butts*.] Placed as in Ff. Cam, Herford, Pooler, Byrne place after *Why?* l. 6.  
 8 (*aside*)] Added by Dyce and Staunton. piece] F<sup>1</sup> *Peere* 10 (*aside*)] Added  
 by Johnson.



The King's physician. As he passed along,  
 How earnestly he cast his eyes upon me!  
 Pray heaven, he sound not my disgrace! For certain,  
 This is of purpose laid by some that hate me—  
 God turn their hearts! I never sought their malice— 15  
 To quench mine honour. They would shame to make me  
 Wait else at door, a fellow-councillor,  
 'Mong boys, grooms and lackeys. But their pleasures  
 Must be fulfilled, and I attend with patience.

*Enter the King and Butts at a window above.*

BUTTS

I'll show your Grace the strangest sight—

KING

What's that, Butts? 20

BUTTS

I think your Highness saw this many a day.

KING

Body o' me, where is it?

BUTTS

There, my lord:

The high promotion of his Grace of Canterbury;  
 Who holds his state at door, 'mongst pursuivants,  
 Pages and footboys.

KING

Ha! 'tis he, indeed. 25

Is this the honour they do one another?

'Tis well there's one above 'em yet. I had thought

They had parted so much honesty among 'em,

At least good manners, as not thus to suffer

A man of his place and so near our favour 30

To dance attendance on their lordships' pleasures,

And at the door too, like a post with packets.

By holy Mary, Butts, there's knavery!

Let 'em alone, and draw the curtain close:

We shall hear more anon.

*Exeunt.* 35

18 'Mong . . . pleasures] Two lines in Ff, ending *Lackeyes*. . . . *pleasures*  
 One in Rowe, whom eds. follow (*Chambers Among*. . . . *pleasures*). 20 sight—]  
 Ff sight. Rowe added dash, which eds. adopt. 22 o'] Ff a 27, 28, 34 'em]  
 Malone *them* Delius *them* . . . *them* . . . 'em

## SCENE III. THE COUNCIL CHAMBER.

*A Council Table brought in with chairs and stools, and placed under the State. Enter Lord Chancellor, places himself at the upper end of the table on the left hand; a seat being left void above him, as for Canterbury's seat. Duke of Suffolk, Duke of Norfolk, Surrey, Lord Chamberlain, Gardiner, seat themselves in order on each side. Cromwell at lower end, as Secretary. Keeper at the door.*

CHANCELLOR

Speak to the business, Master Secretary:

Why are we met in council?

CROMWELL

Please your honours,

The chief cause concerns his Grace of Canterbury.

GARDINER

Has he had knowledge of it?

CROMWELL

Yes.

NORFOLK

Who waits there?

KEEPER

Without, my noble lords?

GARDINER

Yes.

KEEPER

My lord Archbishop;

5

And has done half an hour, to know your pleasures.

CHANCELLOR

Let him come in.

KEEPER

Your Grace may enter now.

*Cranmer enters and approaches the council-table.*

CHANCELLOR

My good Lord Archbishop, I'm very sorry

To sit here at this present and behold

That chair stand empty: but we all are men,

10

In our own natures frail, and capable

Of our flesh; few are angels: out of which frailty

---

SCENE III.] Not in Ff. Added by Cam. Delius follows F with continuous scene.  
 THE . . . CHAMBER.] Added by Reed. A . . . Secretary.] From Ff. Malone, Cam,  
 Delius, Craig, Herford, Pooler, Byrne omit A . . . State Keeper . . . door.]  
 Added by Cam and adopted by Craig, Chambers, Herford, Pooler, Kittredge,  
 Byrne, NCE. The speech-prefixes in F<sup>1</sup> are: Chan., Cham.; Crom.; Gard.;  
 Norf.; Keep.; Cran.; Suff.; Cham.; All; Sur.; Kin. 1 Master] F<sup>1</sup>. 2 M. F<sup>2</sup>. 4  
 Mr. 7 enters and] Added by Cam. 11 frail.] Ff *fralle*, Cam, Pooler, Kittredge  
*frail* Delius, Craig, Chambers, Herford, Berdan-Brooke, Byrne, NCE *frail*,  
 11, 12 capable Of our flesh;] Many emendations, as Pope's *capable of frailty*.  
 Mason's *culpable; Of our flesh* etc.; but the phrase, as explained in Clarendon  
 and quoted by Onions, means "susceptible of being influenced by our fleshly  
 nature."

And want of wisdom, you, that best should teach us,  
 Have misdemeaned yourself, and not a little,  
 Toward the King first, then his laws, in filling 15  
 The whole realm, by your teaching and your chaplains,—  
 For so we are informed,—with new opinions,  
 Divers and dangerous; which are heresies,  
 And, not reformed, may prove pernicious.

GARDINER

Which reformation must be sudden too, 20  
 My noble lords; for those that tame wild horses  
 Pace 'em not in their hands to make 'em gentle,  
 But stop their mouths with stubborn bits and spur 'em  
 Till they obey the manage. If we suffer,  
 Out of our easiness and childish pity 25  
 To one man's honour, this contagious sickness,  
 Farewell all physic. And what follows then?  
 Commotions, uproars, with a general taint  
 Of the whole state; as of late days our neighbours,  
 The upper Germany, can dearly witness, 30  
 Yet freshly pitied in our memories.

CRANMER

My good lords, hitherto, in all the progress  
 Both of my life and office, I have laboured,  
 And with no little study, that my teaching  
 And the strong course of my authority 35  
 Might go one way, and safely; and the end  
 Was ever to do well: nor is there living,  
 I speak it with a single heart, my lords,  
 A man that more detests, more stirs against,  
 Both in his private conscience and his place, 40  
 Defacers of a public peace, than I do.  
 Pray heaven, the King may never find a heart  
 With less allegiance in it! Men that make  
 Envy and crooked malice nourishment  
 Dare bite the best. I do beseech your lordships 45  
 That, in this case of justice, my accusers,  
 Be what they will, may stand forth face to face  
 And freely urge against me.

SUFFOLK

Nay, my lord, —  
 That cannot be. You are a councillor,  
 And, by that virtue, no man dare accuse you. 50

GARDINER

My lord, because we have business of more moment,

22, 23 'em] Malone, *Delius them* 30 Germany,] Earlier social and religious strife in S. Germany: see *Camb. Mod. Hist.*, ii 174 f.

We will be short with you. 'Tis his Highness' pleasure,  
 And our consent, for better trial of you,  
 From hence you be committed to the Tower;  
 Where, being but a private man again, 55  
 You shall know many dare accuse you boldly,  
 More than, I fear, you are provided for.

CRANMER

Ah, my good Lord of Winchester, I thank you.  
 You are always my good friend: if your will pass,  
 I shall both find your lordship judge and juror, 60  
 You are so merciful. I see your end:  
 'Tis my undoing. Love and meekness, lord,  
 Become a churchman better than ambition;  
 Win straying souls with modesty again,  
 Cast none away. That I shall clear myself, 65  
 Lay all the weight ye can upon my patience,  
 I make as little doubt as you do conscience  
 In doing daily wrongs. I could say more,  
 But reverence to your calling makes me modest.

GARDINER

My lord, my lord, you are a sectary; 70  
 That's the plain truth. Your painted gloss discovers,  
 To men that understand you, words and weakness.

CROMWELL

My Lord of Winchester, y' are a little,  
 By your good favour, too sharp: men so noble,  
 However faulty, yet should find respect 75  
 For what they have been. 'Tis a cruelty  
 To load a falling man.

GARDINER

Good Master Secretary,  
 I cry your honour mercy: you may, worst  
 Of all this table, say so.

CROMWELL

Why, my lord?

GARDINER

Do not I know you for a favourer 80  
 Of this new sect? Ye are not sound.

CROMWELL

Not sound?

GARDINER

Not sound, I say.

CROMWELL

Would you were half so honest!  
 Men's prayers then would seek you, not their fears.

73 y' are] Ff *y'are* Pope, Cam, Delius, Craig, Chambers, Herford, Pooler,  
 Kittredge, Byrne, NCE *you are* Berdan-Brooke *y'are* 75 faulty,] F<sup>1</sup> *faultily*,  
 77 Master] F<sup>1</sup>, <sup>2</sup> M. F<sup>3</sup>, <sup>4</sup> Mr.

GARDINER

I shall remember this bold language.

CROMWELL

Do.

Remember your bold life too.

CHANCELLOR

This is too much:

85

Forbear, for shame, my lords.

GARDINER

I have done.

CROMWELL

And I.

CHANCELLOR

Then thus for you, my lord: it stands agreed,

I take it, by all voices, that forthwith

You be conveyed to th' Tower a prisoner;

There to remain till the King's further pleasure

90

Be known unto us. Are you all agreed, lords?

ALL

We are.

CRANMER Is there no other way of mercy,

But I must needs to th' Tower, my lords?

GARDINER

What other

Would you expect? You are strangely troublesome.

Let some o' th' guard be ready there.

*Enter the Guard.*

CRANMER

For me?

95

Must I go like a traitor thither?

GARDINER

Receive him,

And see him safe i' th' Tower.

CRANMER

Stay, good my lords,

I have a little yet to say. Look there, my lords;

By virtue of that ring, I take my cause

Out of the gripes of cruel men, and give it

100

To a most noble judge, the King my master.

CHAMBERLAIN

This is the King's ring.

SURREY

'Tis no counterfeit.

SUFFOLK

'Tis the right ring, by heaven. I told ye all,

When we first put this dangerous stone a-rolling,

'Twould fall upon ourselves.

NORFOLK

Do you think, my lords,

105

The King will suffer but the little finger

85, 87 CHANCELLOR] Ff Cham. Capell's correction, generally adopted. 102, 107 CHAMBERLAIN] Ff Cham. Dyce, Delius, Chambers, Berdan-Brooke prefixed for Chancellor. Herford, Byrne, Kittredge have Cham. in l. 102; Chan. in l. 107 103 'Tis the] F<sup>1</sup> 'Ts the F<sup>2</sup> 'Tis the F<sup>3</sup>. ' 'Tis his Editors 'Tis the

Of this man to be vexed ?

CHAMBERLAIN 'Tis now too certain.

How much more is his life in value with him ?

Would I were fairly out on't!

CROMWELL My mind gave me,

In seeking tales and informations 110

Against this man, whose honesty the devil

And his disciples only envy at,

Ye blew the fire that burns ye: now have at ye!

*Enter King, frowning on them, takes his seat.*

GARDINER

Dread sovereign, how much are we bound to heaven

In daily thanks, that gave us such a prince, 115

Not only good and wise but most religious:

One that, in all obedience, makes the Church

The chief aim of his honour; and, to strengthen

That holy duty, out of dear respect,

His royal self in judgement comes to hear 120

The cause betwixt her and this great offender.

KING

You were ever good at sudden commendations,

Bishop of Winchester. But know, I come not

To hear such flattery now, and in my presence

They are too thin and bare to hide offences. 125

To me you cannot reach. You play the spaniel,

And think with wagging of your tongue to win me;

But, whatsoe'er thou tak'st me for, I'm sure

Thou hast a cruel nature and a bloody.

(*To Cranmer*) Good man, sit down. Now let me see the proudest 130

He that dares most but wag his finger at thee.

By all that's holy, he had better starve

Than but once think this place becomes thee not.

114 Dread . . . heaven] Two lines in Ff, ending *Soueraigne, . . . Heauen*, One in Pope, whom eds. follow. 121 her] = the Church. 124, 125 presence They] From F<sup>1</sup>. F<sup>2-4</sup> *presence, They* Capell, Craig, Herford, NCE *presence; They* Cam, Chambers, Berdan-Brooke, Pooler, Byrne *presence They* Delius *presence: They* Kittredge *presence. They* 125 bare] Ff *base* Malone's conj., generally adopted, but Berdan-Brooke *base* offences.] Ff *offences*, Steevens' change, generally adopted. 126 reach. You] Ff *reach. You* Steevens *reach, you* Cam, Kittredge, NCE *reach you* Delius, Chambers *reach. You* Craig, Berdan-Brooke *reach; you* Herford, Pooler, Byrne *reach, you* There is much to be said for Cam's reading; hardly enough to overrule F. 130 (*To Cranmer*) Added by Rowe. 133 this] From F<sup>4</sup>. F<sup>1-3</sup> *his* Many editors follow F<sup>4</sup>. Berdan-Brooke *his*

## SURREY

May it please your Grace,—

KING No, sir, it does not please me.

I had thought I had had men of some understanding 135

And wisdom of my Council; but I find none.

Was it discretion, lords, to let this man,

This good man,—few of you deserve that title,—

This honest man, wait like a lousy footboy

At chamber-door? and one as great as you are? 140

Why, what a shame was this! Did my commission

Bid ye so far forget yourselves? I gave ye

Power as he was a Councillor to try him,

Not as a groom. There's some of ye, I see,

More out of malice than integrity, 145

Would try him to the utmost, had ye mean;

Which ye shall never have while I live.

## CHANCELLOR

Thus far,

My most dread sovereign, may it like your Grace

To let my tongue excuse all. What was purposed

Concerning his imprisonment was rather, 150

If there be faith in men, meant for his trial

And fair purgation to the world, than malice,

I'm sure, in me.

## KING

Well, well, my lords, respect him;

Take him and use him well; he's worthy of it.

I will say thus much for him, if a prince 155

May be beholding to a subject, I

Am for his love and service so to him.

Make me no more ado, but all embrace him.

Be friends, for shame, my lords! My Lord of Canterbury,

I have a suit which you must not deny me; 160

That is, a fair young maid that yet wants baptism;

You must be godfather and answer for her.

## CRANMER

The greatest monarch now alive may glory

In such an honour. How may I deserve it,

That am a poor and humble subject to you? 165

KING Come, come, my lord, you'd spare your spoons. You

shall have two noble partners with you, the old Duchess of

Norfolk, and Lady Marquess Dorset. Will these please you?

Once more, my Lord of Winchester, I charge you,

---

166-168 Come, . . . you?] Prose in Ff, Cam, Craig, Chambers, Herford, Berdan-Brooke, Pooler, Byrne, NCE. Verse in Pope, ending *have . . . Dutchess . . . Dorset.*, omitting *will . . . you?* Verse in Delius, ending *have . . . Norfolk, . . . you?*

**Embrace and love this man.**

**GARDINER** With a true heart  
And brother-love I do it. 170

**CRANMER** And let heaven  
Witness how dear I hold this confirmation.

**KING**

Good man, those joyful tears show thy true heart.  
The common voice, I see, is verified  
Of thee, which says thus: 'Do my Lord of Canterbury 175  
A shrewd turn, and he's your friend for ever.'  
Come, lords, we trifle time away. I long  
To have this young one made a Christian.  
As I have made ye one, lords, one remain;  
So I grow stronger, you more honour gain. *Exeunt.* 180

**SCENE IV. LONDON. THE PALACE YARD.**

*Noise and tumult within. Enter Porter and his Man.*

**PORTER** You'll leave your noise anon, ye rascals. Do you take the court for Parish Garden? Ye rude slaves, leave your gaping.  
(*Within*) 'Good Master Porter, I belong to th' larder.'

**PORTER** Belong to th' gallows, and be hanged, ye rogue! Is this a place to roar in? Fetch me a dozen crab-tree staves, and strong ones: these are but switches to 'em. I'll scratch your heads. You must be seeing christenings? Do you look for ale and cakes here, you rude rascals?

MAN

Pray, sir, be patient. 'Tis as much impossible—  
Unless we sweep 'em from the door with cannons— 10  
To scatter 'em, as 'tis to make 'em sleep  
On Mayday morning, which will never be.  
We may as well push against Powle's as stir 'em.

171 brother-love] From Malone. F<sup>1</sup> *Brother*; loue F<sup>1-4</sup> *Brothers love* Kittredge *brother's love* Others follow Malone. 173 heart.] F<sup>1</sup> *hearts*, SCENE IV.] Ff *Scena Tertia*. LONDON. . . . YARD.] Added by Ed. after Theobald. The speech-prefixes in F<sup>1</sup> are: Port., Por.; Within; Man; Cham. 2 Parish Garden? F<sup>1-4</sup> *Parish Garden*: F<sup>4</sup> *Paris-garden*: Johnson, Cam, Delius, Craig, Herford, Pooler, Byrne, NCE *Paris-garden*? Chambers, Kittredge *Parish Garden*? Berdan-Brooke *Parish-garden*? 3, 25, 26 Master] F<sup>1</sup>, \* M. F<sup>2</sup>, \* Mr. 4 ye] Ff *ye* Capell, Delius, Craig *you* 6, 10, 11, 13, 20, 29, 48, 49, 51, 52, 56, 69 'em] Delius follows Malone in reading *them* from ll. 6 to 20, but reads 'em ll. 26-69. Other editors 'em following Ff. 10 sweep 'em] From F<sup>1</sup>, \*. F<sup>2</sup>, \* *swept them* 13 Powle's] F<sup>1</sup>, \* *Powles* F<sup>2</sup> *Powle's* F<sup>4</sup> *Pauls*.



PORTER

How got they in, and be hanged?

MAN

Alas, I know not: how gets the tide in? 15  
 As much as one sound cudgel of four foot—  
 You see the poor remainder—could distribute,  
 I made no spare, sir.

PORTER

You did nothing, sir.

MAN

I am not Samson, nor Sir Guy, nor Colbrand, 20  
 To mow 'em down before me. But if I spared any  
 That had a head to hit, either young or old,  
 He or she, cuckold or cuckold-maker,  
 Let me ne'er hope to see a chine again;  
 And that I would not for a cow, God save her!

(Within) 'Do you hear, Master Porter?'

25

PORTER I shall be with you presently, good Master Puppy. Keep  
 the door close, sirrah.

MAN What would you have me do?

PORTER What should you do, but knock 'em down by th' dozens?

Is this Moorfields to muster in? Or have we some strange 30  
 Indian with the great tool come to court, the women so besiege  
 us? Bless me, what a fry of fornication is at door! On my  
 Christian conscience, this one christening will beget a thousand:  
 here will be father, godfather, and all together.

MAN The spoons will be the bigger, sir. There is a fellow 35  
 somewhat near the door, he should be a brazier by his face,  
 for, o' my conscience, twenty of the dog-days now reign in 's  
 nose. All that stand about him are under the line, they need no  
 other penance. That fire-drake did I hit three times on the head,  
 and three times was his nose discharged against me. He stands 40  
 there, like a mortar-piece, to blow us. There was a haberdasher's  
 wife of small wit near him, that railed upon me till her pinked  
 porringer fell off her head, for kindling such a combustion in  
 the state. I missed the meteor once, and hit that woman, who  
 cried out 'Clubs!' when I might see from far some forty 45  
 truncheoners draw to her succour, which were the hope o' th'  
 Strond, where she was quartered. They fell on: I made good my  
 place. At length they came to th' broomstaff to me; I defied 'em  
 still: when suddenly a file of boys behind 'em, loose shot,  
 delivered such a show'r of pebbles, that I was fain to draw mine 50

29 What . . . do,] Separate line in Ff. 30-35 Or . . . sir.] Omitted by Byrne.  
 31 too!] Ff Toole, 38 under the line,] = as hot as at the equator 47 Strond,]  
 F<sup>1-3</sup> Strond F<sup>4</sup> Strand, Kittredge Strond, Others Strand 48 to th' broom-  
 staff] = at close range. Pope and some earlier editors read *with me*

honour in and let 'em win the work. The devil was amongst 'em, I think, surely.

PORTER These are the youths that thunder at a playhouse and fight for bitten apples; that no audience, but the tribulation of Tower Hill, or the limbs of Limehouse, their dear brothers, are able to endure. I have some of 'em in Limbo Patrum, and there they are like to dance these three days; besides the running banquet of two beadies that is to come. 55

*Enter Lord Chamberlain.*

CHAMBERLAIN

Mercy o' me, what a multitude are here!  
They grow still too; from all parts they are coming, 60  
As if we kept a fair here. Where are these porters,  
These lazy knaves? Y' have made a fine hand, fellows!  
There's a trim rabble let in. Are all these  
Your faithful friends o' th' suburbs? We shall have  
Great store of room, no doubt, left for the ladies, 65  
When they pass back from the christening!

PORTER And't please your honour,  
We are but men; and what so many may do,  
Not being torn a-pieces, we have done.  
An army cannot rule 'em.

CHAMBERLAIN As I live,  
If the King blame me for't, I'll lay ye all 70  
By th' heels, and suddenly; and on your heads  
Clap round fines for neglect. Y' are lazy knaves;  
And here ye lie baiting of bombards when  
Ye should do service. Hark! the trumpets sound;  
Th' are come already from the christening. 75  
Go, break among the press, and find a way out  
To let the troop pass fairly, or I'll find  
A Marshalsea shall hold ye play these two months.

PORTER

Make way there for the Princess.

56 Limbo Patrum,] =durance vile: properly the region for the souls of unbaptized infants and O.T. worthies who died before Christ's coming.  
62 Y' have] From Ff. Cam, Delius, Craig, Chambers, Herford, Pooler, Byrne  
*Ye have Berdan-Brooke, Kittredge, NCE Y' have 68 a-pieces,] F<sup>1-3</sup> a pieces, F<sup>4</sup> in pieces, 72 Y' are] Ff y'are Dyce, Cam, Craig, ye're NCE Ye're Delius  
You are Chambers Ye are Herford, Byrne ye are Kittredge Y'are Berdan-Brooke y'are 73 baiting of bombards] =drinking deep (Onions). A bombard was a leather vessel. 75 Th' are] Ff Th'are Capell, Cam, Delius, Craig, Chambers, Herford, Berdan-Brooke, Byrne, NCE They're Kittredge Th'are 76 a way] F<sup>1</sup> away*



*The King kisses the child.*

With this kiss take my blessing. God protect thee!  
 Into whose hand I give thy life. 10

CRANMER

Amen.

KING

My noble gossips, y' have been too prodigal:  
 I thank ye heartily; so shall this lady,  
 When she has so much English.

CRANMER

Let me speak, sir,

For heaven now bids me; and the words I utter 15

Let none think flattery, for they'll find 'em truth.

This royal infant—heaven still move about her!—

Though in her cradle, yet now promises

Upon this land a thousand thousand blessings,  
 Which time shall bring to ripeness. She shall be— 20

But few now living can behold that goodness—

A pattern to all princes living with her,

And all that shall succeed. Saba was never

More covetous of wisdom and fair virtue

Than this pure soul shall be. All princely graces, 25

That mould up such a mighty piece as this is,

With all the virtues that attend the good,

Shall still be doubled on her. Truth shall nurse her,

Holy and heavenly thoughts still counsel her.

She shall be loved and feared. Her own shall bless her; 30

Her foes shake like a field of beaten corn,

And hang their heads with sorrow. Good grows with her.

In her days every man shall eat in safety

Under his own vine what he plants, and sing

The merry songs of peace to all his neighbours. 35

God shall be truly known; and those about her

From her shall read the perfect ways of honour,

And by those claim their greatness, not by blood.

Nor shall this peace sleep with her; but, as when

The bird of wonder dies, the maiden phoenix, 40

Her ashes new create another heir

As great in admiration as herself,

So shall she leave her blessedness to one—

When heaven shall call her from this cloud of darkness—

Who from the sacred ashes of her honour 45

12 y' have] Ff y' haue Johnson, Cam, Delius, Craig, Chambers, Herford, Pooler, Byrne, NCE ye have Berdan-Brooke, Kittredge y' have 16 'em] Malone, Delius them 32 And . . . her.] Two lines in Ff, ending in sorrow: . . . her. One in Rowe, whom eds. follow. 37 ways] F<sup>1-3</sup> way F<sup>4</sup> ways Editors ways



## THE EPILOGUE

'Tis ten to one this play can never please  
 All that are here. Some come to take their ease,  
 And sleep an act or two; but those, we fear,  
 W' have frighted with our trumpets; so, 'tis clear,  
 They'll say 'tis naught. Others, to hear the city  
 Abused extremely, and to cry 'That's witty!' 5  
 Which we have not done neither; that, I fear,  
 All the expected good w' are like to hear  
 For this play at this time, is only in  
 The merciful construction of good women; 10  
 For such a one we showed 'em. If they smile,  
 And say 'twill do, I know, within a while  
 All the best men are ours; for 'tis ill hap,  
 If they hold when their ladies bid 'em clap.

THE EPILOGUE] Text of Epilogue is in italics in Ff. 4 W' have] From Ff. Rowe, Craig, Berdan-Brooke, NCE *We've* Cam, Delius, Herford, Pooler, Chambers, Byrne *We have* Kittredge *W'have* 8 w' are] Ff *w'are* Capell *we are* Cam, Delius, Craig, Chambers, Herford, Berdan-Brooke, Pooler, Byrne, NCE *we're* Kittredge *w'are* 11, 14 'em] Malone, Delius *them* 14] F<sup>1-3</sup> end with *FINIS*.



## SIR THOMAS MORE

THE play of *Sir Thomas More* is preserved in Harleian MS. 7368 in the British Museum. Parts of it are difficult to read or have become illegible and some leaves are missing. It has suffered further damage since Dyce edited it in 1844 and modern texts owe much to his pages. The master edition is that of Sir Walter Greg for the Malone Society, published in 1911. In this account of the play Sir Walter's numbering of the Scenes, Hands and Additions is adopted.

Sir Walter distinguishes seven Hands in the MS. These are: S (Scribe), who made the original fair copy of the text and was probably the principal author of it. S has been shown by Greg to be Anthony Munday.<sup>1</sup> Hand A provides Addition I which replaces part of original Scene xiii. A has been definitely identified by Tannenbaum as Henry Chettle. B wrote part of Addition II, expanding original Scene iv; and Addition VI, a continuation of original Scene ix; besides five lines as opening for original Scene v, re-copied into position by C; several marginal additions elsewhere, notably to increase the Clown's part; and perhaps a note to Scene viii, "This must be newe written." Tannenbaum's identification of B with Thomas Heywood has received some acceptance. C's Hand gives in Addition II a conclusion of Scene v, a new version of Scene viii in Addition IV, and Addition III consisting of 21 lines intended apparently to precede revised Scene viii. These 21 lines, from their style, have been thought possibly or probably Shakespeare's in origin, notably by Richard Simpson, S. A. Abbott and Sir E. K. Chambers.<sup>2</sup> C also acted as editor in adding notes and directions in other sections; and is known to have written the "plots" of *The Seven Deadly Sins* and *Fortune's Tennis* and the superscriptions on the wrappers of *John a Kent* and of *More* itself.<sup>3</sup> Tannenbaum produced facsimiles of Kyd's writing in an endeavour to identify C as Kyd; but this has not been generally accepted.<sup>4</sup> Hand D in Addition II, contributing a new version of part of Scene vi, has been widely attributed to Shakespeare both as to hand and original composition. E, identified by Greg with Thomas Dekker, wrote in Addition IV a continuation of C's version of Scene viii. The seventh Hand is that of Edmund Tilney, Master of the Revels,<sup>5</sup> whose notes and marks for

<sup>1</sup>Tannenbaum: BTM, 29 f., attempts to define the parts of the original text of which Munday was author by establishing the characteristics of Munday's style. In *Journal of Engl. and Germanic Philology*, xviii, 1919, pp. 226-235, E. H. C. Oliphant found three distinct styles in the first draft of the play.

<sup>2</sup>N & Q, 4th Ser., viii 1-3. Abbott's Letter to Furnivall, dated 11 Feb., 1882, unpublished. Chambers: WS, i 514. <sup>3</sup>Greg in Pollard: STM, 55 f. <sup>4</sup>Tannenbaum: BTM, 35 f. <sup>5</sup>On Tilney, see Chambers: ES, i 88, 93, 96, 321; iv 285. Tilney died on 20 Aug., 1610.



omission were an attempt, in his capacity as Censor, to remove from the play political matter objectionable to the authorities. He it was who wrote in the margin of folio 3<sup>r</sup>: "Leaue out ye insurrection wholly & ye Cause ther off & begin w<sup>th</sup> S<sup>r</sup> Tho: Moore att ye mayors sessions w<sup>th</sup> a reportt afterwards off his good servic<sup>e</sup> don being<sup>e</sup> Shriue off London vppon a mutiny Agaynst ye Lumbards only by A shortt reportt & nott otherwise att your own perilles E Tyllney." The subject-matter of the play inevitably gave rise to such statements on abuses, anti-foreign feeling and the responsibility of authority that the Censor was forced to raise objection. Tilney's directions, however, were so sweeping that nothing could save the play as it stood; and it seems never to have been presented.<sup>1</sup> Tannenbaum's theory was that the play was deliberately written to excite Londoners against foreigners; that the additions were made after the Censor's rejection of the original draft;<sup>2</sup> and that Kyd (Hand C), still hopeful that the play with its additions could be produced, was shaping it for production when, in May 1593, he was arrested for publication of seditious libels, which fact doomed the play.<sup>3</sup> Much could be urged against this hypothesis. Greg takes C's work in the MS. to be that of a playhouse reviser. The play's *raison d'être* is an attempt, like the plays of *Oldcastle* and *Cromwell*, to present in dramatic form the tragic story of a man still a great personality to Londoners.<sup>4</sup> The playwrights' endeavour was to attribute More's rise to greatness to his exceptional qualifications and to his calming mob passions in a way agreeable to authority. In this they miscalculated. Not even the powerful attempt of Scribe D, thought to be Shakespeare, to put the matter in favourable light, could dispose of the reflection in the play of current popular bitterness over social and economic hardships which authority could only treat with repression. As things were, the play was bound to be damned on its own political demerits.

Richard Simpson in 1871 first suggested that Hand D and C's 21-line Addition III, plus the Faulkner scenes in Addition IV (Hands C and E), were Shakespeare's.<sup>5</sup> In 1872 Spedding claimed as Shakespeare's only Hand D.<sup>6</sup> In 1882 Abbott was struck with the likeness of some of Faulkner's phrases to Launcelot Gobbo's and with other likenesses to Shakespeare's work; above all in the case of the 21 lines above mentioned.<sup>7</sup> In 1902 A. F. Hopkinson produced a privately printed edition of the play in which, though he caught echoes of Heywood in the text, he ascribed it to Lodge with revision by Shake-

<sup>1</sup>W. J. Lawrence in TLS, July 1, 1920, relying upon marginalia in the MS., argued that the play was actually produced. Later correspondence gave convincing reasons against this. <sup>2</sup>Tilney's hand has not been detected in the Additions. <sup>3</sup>Tannenbaum: BTM, 95 f. See also Boas: Kyd, lxvii f. <sup>4</sup>On More as still a hero of Elizabethan Londoners, see Chambers: More, 46, 47, 151. <sup>5</sup>*Op. cit.* (N & Q). <sup>6</sup>N & Q, 4th Ser., x 227-8. <sup>7</sup>Letter to Furnivall of 11 Feb., 1882, unpublished.

speare in 1595-6. Tucker Brooke's text in *The Shakespeare Apocrypha*, 1908, largely followed Dyce's of 1844; and John Farmer issued a facsimile of the MS. in 1910. Greg's edition in 1911 made systematic and accurate bibliographical study possible. Greg then thought it eminently reasonable to assign D's contribution to the writer of certain Jack Cade scenes in 2 *Henry VI*.<sup>1</sup> In 1916 Sir Edward Maunde Thompson, Director of the British Museum, issued his *Shakespeare's Handwriting* based on an examination of the six acknowledged Shakespearean signatures, the words "By me" in the Will, and Hand D in *More*. Thompson gave facsimiles of D and the signatures and sought to prove that Hand D was unquestionably Shakespeare's. It has since been found necessary, while supporting his conclusions, to modify part of his submissions.<sup>2</sup> On 31 March, 1919, the MS. was exhibited in the British Museum, at Sir George Warner's suggestion. The accompanying label referred to the mention in the MS. of the player T. Goodall, to the probability that "the company who proposed to act it were those known in 1592 as Lord Strange's men, for whom Shakespeare was writing"; and to the claims made by Simpson, Spedding and Thompson.<sup>3</sup> Writing to Pollard on 3 April, 1919,<sup>4</sup> Sir George Warner, referring to Thompson's book, said: "I am still of opinion that, although he has made out a very strong case, he [Thompson] has not absolutely proved the insertion of ff. 8, 8<sup>b</sup> and 9 of the play to be in Shakespeare's autograph. It seems to me hardly possible to do so with the scanty materials at present available for the comparison of hands." Sir George develops this point, and proceeds: "But the evidence from handwriting, though not in itself quite conclusive, is supported by the literary quality of the contents of the three pages in question, by the connexion of the play with Shakespeare's company, and by the coincidences of spelling and punctuation in good early Quartos . . . and if ever a letter or other undoubted autograph of Shakespeare (not merely a signature) should come to light, my belief is that it will furnish the convincing proof, now lacking, that these three pages of 'Sir Thomas More' are also in his hand." Collateral literary and other evidence to which Sir George refers was developed later. New aspects appeared in *Shakespeare's Hand in the Play of Sir Thomas More*, edited by Pollard in 1923. In his Introduction Pollard reviews the known history of the play, the evidence for its date and authorship, and affirms that "in these three pages we have the tone and the temper of Shakespeare and of

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<sup>1</sup>Greg: BTM, xiii.   <sup>2</sup>See Greg in TLS, 1 Dec., 1927.   <sup>3</sup>Strange's Company is inferred from the mention in the MS. of Goodall. Oliphant, *op. cit.* 228, took this mention to show that the play, though not presented, was cast. "The original letter, so far unpublished, was preserved in the British Museum by J. P. Gilson. J. A. Herbert's view was similar to Warner's on the inadequacy of the writing available in the signatures. *Library*, 3rd Ser., viii, 1917, pp. 97-100.

no other Elizabethan dramatist I have read." In this same book Greg discusses the various hands in the MS.; and Sir E. M. Thompson, with the help of facsimiles, re-examines the evidence taken to identify Hand D as Shakespeare's. Professor Dover Wilson shows that spellings and writing habits in D could produce some peculiar spellings and certain of the misprints in good Shakespearian Quartos. R. W. Chambers quotes passages to show that important political and social conceptions in D are identical with some expressed in *2 Henry VI*, *Richard II*, *Julius Caesar*, *Coriolanus* and *Troilus*. In 1930 Miss C. F. E. Spurgeon followed her main work on Shakespeare's Imagery with a study of the marked parallelism between that imagery and the imagery in D expressed in language reminiscent of Shakespeare.<sup>1</sup> In 1931 Chambers added to his previous work with *Some Sequences of Thought in Shakespeare and in the 147 Lines of "Sir Thomas More,"* in which he urges not only the identity of ideas but demonstrates the parallel sequences of thought in D's Addition and in Shakespeare's plays.<sup>2</sup> To all this we may add that Pollard and Dover Wilson in 1919 found that D's punctuation was "of the same kind, and has also the same mixture of carelessness and care which we find in such an excellent quarto as the 1597 *Richard II*, and all the spellings found in these pages can be paralleled from the good quartos."<sup>3</sup>

The handwriting problem has been complicated by the fact that there are considerable differences of formation in Shakespeare's successive signatures and that the probable lapse of time between the writing of D and the signatures has not hitherto been known. There are, moreover, considerable differences of formation in D's handwriting. Thompson's endeavour was to show the close resemblance of characteristic or rare letter formations in the two scripts. Some critics were not convinced. The signatures, it was said, for instance, have undotted *i*'s, while D is careful in this respect. The descending loops of Shakespeare's *h*'s and *y*'s are narrow, while D's are sweeping, almost circular curves. It is claimed that Shakespeare's open *a* with spur at the left of the base and a horizontal base, which also occurs in D, is not unique: it is, in any case, exceedingly rare. Undotted *i*'s may occur in signatures.<sup>4</sup> The very few sharp pendent loops of *h*'s and *y*'s in Shakespeare's hand must be considered with other documents where both types of loop occur in the same hand, as in Shaa's note to Henslowe in November 1599:<sup>5</sup> in other words, it may be urged that the few sharp loops in the signatures and Will do not preclude the same pen from having written the wide loops of D, especially at a different date.

<sup>1</sup>RES, vi, 1930, pp. 257-270. <sup>2</sup>MLR, xxvi, July, 1931, 251-280. <sup>3</sup>Trans. Bibliogr. Socy., xv, 1919, pp. 136-8. Fripp, i 384, differs on the point about spelling. "The *B* in the Will in *By me* is formed of a different series of strokes from those forming the *B*'s in D; but we have only the one specimen for comparison. <sup>4</sup>Facsimile in Greg: DD, p. 4. Note *haue* in l. 1 and l. 3.

Sir George Greenwood and Dr. Tannenbaum have both sought to prove by comparison of individual letters that Shakespeare could never have written Hand D.<sup>1</sup> On palaeographical and other grounds there have been many sceptics of the identification of D with Shakespeare, among them Furnivall, Pierce, Moorman, Schücking, Neilson and Thorndike, Creizenach, Lee, Brandl, Fripp, Gregor, Spencer and Marchette Chute<sup>2</sup>—nearly all of them, it is true, before the full force of the cumulative evidence was manifest. Mackail, Parrott, Countess Longworth-Chambrun, Tillyard and others favour attribution of Addition D to Shakespeare; Boas, while acknowledging the favourable evidence, is less certain.<sup>3</sup> The question of the date of the play is important in this matter of identification. Assessments have varied from Fleay's 1590, or a little earlier, to the early 1600's. References in the MS. to Ogle the wig-maker (Scene ix), to Goodall the player (marginal note to Addition V), and to the scouring of Moorditch (E's share of Addition IV) have not proved definitely helpful.<sup>4</sup> But Dr. P. Maas has shown (RES, April, 1953) that ll. 139-153 of Scene vi (pp. 1276-77 below) echo a debate in the House of Commons on 21 and 23 March, 1593; and we may therefore take 1593 as the probable date for this 'Shakespearian' part of the play.

*Sir Thomas More* is one of three similar plays which dramatise the story of outstanding men who rise to fame and meet tragic ends. The other two are *The Life of Sir John Oldcastle*, of which Part I was published in 1600 and the second part is lost; and *Thomas Lord Cromwell*, published in 1602,<sup>5</sup> with "Written by W.S." on the title-page—an invitation, no doubt, to consider Shakespeare as the author, and an attribution which Moorman, with reference to the play's quality, described as insulting.<sup>6</sup> *Oldcastle*, Part I, was written by Munday, Drayton, Wilson and Hathway; the authorship of *Cromwell* is undetermined, though Drayton and Heywood have been mentioned, and it is as certain as such a matter can be that Shakespeare had nothing to do with it. The parallelism between *Cromwell* and *More* is striking and would indicate that the plays are linked by the common authorship of one or more dramatists. The Faulkner episode in *More* is derived from Fox's *Book of Martyrs* where it occurs in the account of Cromwell

<sup>1</sup>See Bibliography; also Tannenbaum in PMLA, xliii, 767 f.; PMLA, xlii, 934 f.; and *Sh. and Sir Thos. Moore*, New York, 1929. Bayfield ineffectually supported Greenwood in TLS, 30 June, 1921. <sup>2</sup>Furnivall, cii. Pierce in MPD, 211. Moorman, *Camb. Hist. Lit.*, v 247 f. Schücking in ES, xlii, 228-251 and RES 1, 40-59. Neilson-Thorndike, 161-2. Creizenach, 177. Brandl, *Die Literatur*, Stuttgart, xxvii 221; Fripp, i 268, 384. Gregor, 195. Spencer, 413-5. Chute, 115. Sir E. K. Chambers' "personal opinion" was that D's Addition "may be, rather than must be" Shakespeare's (*Nineteenth Century*, 1927, 255 f.; Chambers: SG, 31). <sup>3</sup>Mackail, 109; Parrott, 181 f.; Longworth-Chambrun: S, 38 f.; Tillyard, 120; Boas: TD, 124. <sup>4</sup>Chambers: ES, iv, 34, thought 1596 "the safest guess." <sup>5</sup>Text of both plays in Brooke: SA; *Oldcastle* ed. Percy Simpson for Malone Society, 1908. <sup>6</sup>*Camb. Hist. Lit.*, v 247 f.

used in writing the Cromwell play.<sup>1</sup> The plots of the two plays run roughly parallel in three stages: (1) the rise of the hero to eminence as the result of character and meritorious action (*More* i-vii); (2) the illustrious hero seen in the exercise of hospitality and his official functions (*More* viii-ix); and (3) the hero's fall from power, and his tragic condemnation and execution (*More* x-xvii). This, and further parallelisms, help in the determination of one Shakespearian problem, the authorship of Addition III. In *Cromwell* the Clown Hodge changes clothes with the Earl of Bedford and sits in the study to impersonate the earl and deceive the Bononian Governor (iii ii). More and his clownish man Randall do the same to deceive Erasmus (viii\* and Addition IV). More (ll. 1748, 1941) and Cromwell (v v 121), before their execution, both talk of it as the physic which is to cure them. Cromwell in his greatness is struck with the freakish fortune which has raised him in status above his own father (iv ii 101-4, iv iv 4-8, 36-7); and More in his eminence speaks likewise: but only in Addition III. Is it not very probable that Addition III, attributed by some to Shakespeare, is the work of an author concerned with *Cromwell*, and that this excludes Shakespeare?<sup>2</sup>

Regarding Hand D, Greg's conservative statement stands: it is, that the case for Shakespeare's signatures and D being the same is stronger than any that can be made for their being different; that the signatures are more paralleled in D than in any other known document; that D was not written by any other dramatist whose hand is known; and that on palæographical grounds there is less reason to suppose all the six signatures were by the same hand than that, granting this identity, the hand of the signatures wrote the addition in *More*.<sup>3</sup>

Although identification of Hand D presents some difficulties, the converging lines of evidence on palæography, orthography, language, style, political and social thought, sequence of ideas, and imagery, render it impossible to set aside the great probability that contributor D was Shakespeare.<sup>4</sup>

<sup>1</sup>Brooke: SA, xxix, liv. Fleay: CH, 293, thought Lodge was the chief author of the play and he ascribed the Faulkner and players' scenes to the author of *Cromwell*. <sup>2</sup>Critics have compared l. 1 of Addition III, "It is in heaven that I am thus and thus," with *Othello* i iii 322, "'tis in ourselves that we are thus or thus." The words are similar, the import fundamentally different: *thus and thus*, a common phrase, is used by Chettle among others. There are close parallels between *More* and the Robin Hood plays for which Munday and Chettle were responsible. <sup>3</sup>TLS, 1 Dec., 1927. <sup>4</sup>On Shakespeare's handwriting, and Elizabethan generally, see Sir E. M. Thompson's *Handwriting in Sh. Eng.*, i 284 f. (with facsimiles). F. P. Wilson deals with some aspects of *More* in Wilson: NB, 99 f. A general review of the play and its problems, with facsimiles, is given in Sh. Survey 2, by R. C. Bald, 44-61.

# SYNOPSIS OF "SIR THOMAS MORE"

## SCENE I

OBSERVED by John Lincoln, a broker, George Betts, and his brother, a Clown, Doll Williamson, a lusty woman, is dragged forcibly along by de Barde, a Lombard, who has already enticed away the wife of Sherwin, a goldsmith, has stolen his plate, and charged him for his wife's maintenance. Williamson, Doll's husband, a carpenter, who has been in Newgate on the frivolous charge of the Lombards' ambassador, arrives with Sherwin and another Lombard, Caveler, who has stolen Williamson's pigeons. When the Londoners, overawed by the foreigners and restrained by "duty and obedience," refrain from action, Doll threatens to call out the women to harry the Lombards, who then depart to lodge protests. The Londoners debate their many grievances against the foreigners: Lincoln has prepared a bill of wrongs for the preachers of the Spital to read from the pulpit. This is much approved as likely to gain adherents; and George Betts proposes a "maying" on May Day to punish the strangers. Doll is enthusiastic and the party leave for a drink together.

[Most of this Scene is marked for omission by the Censor Tilney. His general endorsement in the left column of folio 3a of the MS., now partly illegible, is: "Leaue out . . . ye insurrection wholly & ye Cause ther off & begin w<sup>t</sup> S<sup>r</sup> Tho: Moore att y<sup>e</sup> mayors sessions w<sup>t</sup> a reportt afterwards off his good servic<sup>e</sup> don being<sup>e</sup> Shriue off London vppon a mutiny Agaynst y<sup>e</sup> Lumbards only by A shortt reportt & nott otherwise att your own perilles E Tyllney" (Greg,<sup>1</sup> facsimile 1, p. 1).]

## SCENE II

At the London Sessions Lifter, a rogue, is accused by one Smart of stealing his purse containing ten pounds, whereupon Justice Suresbie denounces Smart as a provoker of crime. Thomas More, a Sheriff, persuades the presiding Lord Mayor to clear the court and leave him with the prisoner. He then induces Lifter to steal Suresbie's purse, promising to save him from the gallows. Lifter succeeds. He is formally condemned for robbing Smart. The Mayor asks for subscriptions towards Lifter's burial. Suresbie discovers his loss, confesses he carried seven pounds, and is twitted in terms similar to his own. His purse is restored.

[Two passages containing in all 6 lines are marked for omission.]

## SCENE III

The Earls of Shrewsbury and Surrey, Sir Thomas Palmer and Sir Roger Cholmeley, discuss the frowning and distracted countenance of the London commons and review their harsh treatment by the foreigners. Cholmeley thinks the King should know of it, when his wisdom would bring redress; but news arrives: Lincoln's bill has been read; the City is in uproar; the Mayor is threatened. Palmer would raise forces; but Surrey bethinks him of Sheriff More, in favour with the people, who may be more successful with his gentle and persuasive speech than they with arms. Shrewsbury, greatly apprehensive, agrees.

[Tilney the Censor attempts in this Scene to render the text unprovocative. He marks for omission references to the rising anger of the commons and to the appeal to the King. He substitutes *Lombard* for the text's *frencheman* (overlooking one instance); *Lombard* for *stranger*; and *man* for *Englishe* where these terms involve anti-foreign feeling.]

## SCENE IV

Lincoln, the two Betts, Williamson, Sherwin and Doll meet their armed adherents. Doll, in coat of mail and headpiece, with sword and buckler, bids all hear "Captain" Lincoln. Lincoln denounces some foreigners by name and the rest generally. If the law will not restrain them, the partisans must be its rough ministers. Doll supports firing the strangers' houses; but lest they burn the City, advocates dragging the strangers to Moorfields and bombasting them. The strangers have fled. News has come that the Mayor has gathered forces and More has received some Privy Councillors at Ludgate. Williamson would make peace, but Doll is out for "sport." Lincoln orders the burning down of the foreigners' houses, so that the partisans may escape while the Mayor deals with the flames.

[The whole of this text is marked for omission. It was to be replaced by Hand B's contribution to Addition II, which is closely based on the original but adds the Clown's part.]

## SCENE V

Harry, Robin, Kit and other prentices meet, with cudgels, in Cheapside. Harry gets offended with Kit, who offers to fence with him in Cheapside and fight him with sword in Moorfields.

[Here the MS. is deficient in one or more leaves. The whole of this part-scene is marked for omission. An addition in Hand C (Addition II) gives the consequences of the prentices' brawl and probably replaces the part of the original draft which is lost. Addition II (C), ll. 66-120, is to this effect:

More and the Mayor find Sir John Munday injured by a prentice's cudgel. The partisans have released prisoners from the Counters and felons from Newgate and have gone to St. Martin's to harry Lombards. The Mayor orders the drawbridge to be raised and forces to be gathered. Shrewsbury, Surrey, Palmer and Cholmeley are sent by the King to help in pacifying the mutiny. More thinks calm words will bring appeasement and that many are acting in ignorance of law.

Eight lines referring to Sir John Munday's injury are marked for omission, which means that the character could be dispensed with. Another cut removes 4 unnecessary lines.]

## SCENE VI

The beginning of this Scene in St. Martin's is missing in the original text. We hear More's final words to the partisans, saying that to persist in their action is death, but if they yield the King will doubtless graciously pardon them. They yield, ask for mercy and agree to go to prison. Doll, before departure, tells More he has done better with words than weapons, shakes his hand and bids him get the King's pardon or be called coney-catcher. Lincoln asks More to keep his promise in making peace. Shrewsbury takes measures against further trouble and More advises precautions. Shrewsbury, on return from reporting to the King, thanks the authorities in his name for their care, knights More and announces him Privy Councillor. More expresses loyal gratitude, saying "life or death hangs on our Soueraignes eye." Crofts arrives with royal commands: the chief offenders are to be at once arraigned; the King will sit on the rest at Westminster tomorrow.

[In this Scene the end of More's speech to the partisans and a reference to his eloquence preventing bloodshed are marked for omission. Hand D in Addition II, ll. 123-270, thought to be Shakespeare's, covers all in this Scene from its beginning up to and including the submission of the partisans. A modernised version with notes follows this synopsis.]

## SCENE VII

The ringleaders have been condemned to die. The streets are so thronged that carts with the prisoners cannot pass. The Council orders the execution to take place on a gibbet in Cheapside. The prisoners arrive on foot. The Sheriff selects Lincoln to die first. Doll encourages him. He avows that his ill intent was only against the wrongdoers, expresses submission to King and law, forgives and asks forgiveness, mounts the ladder, leaps off, and heroically dies. Doll praises him. When her husband is the next selected, she prays to die first. Her boon is granted and she is content, bidding them remind More that his persuasion has brought them all to this pass. The Sheriff rebukes her and tells her of More's promotion. Doll praises More and would



praise him further if he had kept word and saved them. She bravely mounts the ladder, kisses Williamson, thinks of her two young children and says her farewells, when a great shout is heard of "Pardon, pardon." Surrey arrives with the King's pardon, won by More on his knees, and rebukes the Sheriff's preceptancy. The King has appointed More Lord Chancellor. The scene closes with cries of rejoicing and loyalty. Surrey deplores the outrageous wrongs which stir Justice to punish the frailty of the multitude.

[The Sheriff's talk of troublous times and the crowds, and Surrey's reference to Justice are marked for omission. Hand B has added in the margin three jokes for the Clown.]

#### SCENE VIII<sup>a</sup>

More and his man Randall in the Chelsea house are dressed alike, expecting the visit of Erasmus whom More will humorously test by changing places with Randall. Surrey and Erasmus arrive with Surrey praising More as scholar, religious politician and counsellor. Erasmus approaches with a short Latin speech.

[Here the MS. is deficient in one or more leaves. The whole of the Scene preserved is marked for omission and a marginal note, described by Greg as possibly by B, reads: "This must be newe written." Accordingly, a new scene viii was added in C's hand with an addition by E (Additions III and IV). See note to Scene VIII<sup>b</sup>.]

#### SCENE VIII<sup>b</sup>

A servant of Morris (secretary to the Bishop of Winchester), named Faulkner, a long-haired eccentric, appears before More, having sworn not to cut his hair for three years; and is sent to Newgate as a troublesome public spectacle. He repents, has his hair cut; and Morris begs his freedom. More, with Surrey, gives precautionary orders about disturbances and the turbulent servants of the Bishops of Winchester and Ely.

[All this is marked for omission. Addition IV in Hands C and E covers all VIII<sup>a</sup> and VIII<sup>b</sup>, but changes the order of events. Addition III, which Dyce and Brooke treat as first part of revised Scene viii (Addition IV), consists of 21 lines in Hand C. They are not well linked with revised Scene viii; but as they have been thought possibly or probably Shakespeare's in origin by R. Simpson, Abbott (in a private letter in 1882) and Sir E. K. Chambers (WS, i 514 f.), they are given in modernised form after the addition to Scene vi in Hand D (p. 1277). Apart from these 21 lines, revised Scene viii is as follows:

More, at Chelsea, awaiting Surrey and Erasmus, changes places with his man Randall to test Erasmus. Jack Faulkner, servant to Morris, is now haled before More, involved in a fray in Paternoster Row. He has worn his "shag fleece" for three years and sworn to wear it three years longer. More respects vows but thinks Faulkner an odious sight; and sends him to Newgate.

Erasmus and Surrey arrive, with Surrey praising More. Erasmus notes that even the porter at the gate spoke good Latin: he approaches the pseudo-More with a Latin speech, but Randall soon displays his true quality. More welcomes his guests and the talk passes to poets and poetry until the guests retire and Morris arrives to beg off his servant, now suitably shorn. More leaves to entertain his guests and Faulkner inveighs against the "nittical knave," Tom Barber. E's addition consists of some 31 lines, intended to increase Faulkner's comic part. In it he refers to the scouring of Moreditch. In Addition E three unimportant lines are marked for omission.]

## SCENE IX

More and his family at Chelsea prepare to entertain the Lord Mayor, Lady Mayoress, Aldermen and others at a banquet-supper. A Player arrives and offers to present any one of seven Interludes. More chooses *The Marriage of Witt and Wisdome*, to be played before supper. The mayoral party arrives with praise of More's services to the City and compliments to the ladies. The Player (who is to present the Vice, Inclination) asks for delay as one Luggins has run to Ogle's for a long beard for young Witt. This arouses More's humour. He decides to proceed with the play until Witt's beard is required. The play proceeds but comes to a stop for lack of the beard. More himself then plays Good Councillor extemporarily, warning Witt that Lady Vanitie is not Lady Wisdome. Luggins arrives with beard; but the play is now deferred until after supper. The Player praises More's performance.

[Nothing is marked for omission. In Addition V, Hand C wrote 17 lines introducing this scene, in which More describes the departure of Erasmus and expresses pleasure at the approaching Mayoral visit. Hand C also added 7 lines drafted by B in which a messenger announces to More the approach of the Mayoral party. Alongside is written the name of the actor T. Goodal.]

Hand B in Addition VI added concluding lines to this Scene. A servant informs the players that More is summoned to the Court. The player of Witt, by a trick, informs More, who enters, that the servant has paid the players 8 angels instead of More's 10. More praises Witt and dismisses the servant. The players praise More for loving their quality. B's first 15 lines after More's entry are marked for omission and are replaced by a second attempt. The Interlude borrows largely from *Lusty Juventus*, with change of names. More's departure prevents further playing.]

## SCENE X

The Council in Whitehall discuss the recovered strength of France, alliance with Germany and the reliability of the Emperor. Palmer arrives from the King, with a statement of Articles which the Council is asked to sign. More finds that conscience is involved. The Bishop of Rochester refuses to sign and is summoned to appear before the King

as guilty of capital contempt. More asks for time and resigns his Chancellorship. He is ordered to remain at Chelsea and await the King's pleasure. Surrey and Shrewsbury are agreeable to sign. Surrey is surprised that More should refuse the duty that the law of God bequeaths unto the King. Shrewsbury supposes that Rochester and More will change their minds.

[Tilney marks for omission 29 lines, from Palmer's summoning Rochester to appear before the King up to but not including Surrey's surprise mentioned above. In the right margin Tilney wrote, according to Dyce (1844), *all altered* Greg now only finds *all altr'* and Furnivall found the same in 1877.]

## SCENE XI

Lady More and Roper and his wife at Chelsea have had strange dreams about More. He arrives outwardly jovial, blesses his daughters, tells them of his resignation, puns and jokes, and bids them be merry, with the words "you smilde at rising, weepe not at my fall."

[No marks for omission.]

## SCENE XII

Surrey and Shrewsbury deliver Rochester to the Lieutenant of the Tower. He blesses the King but aims at higher things than pleasing temporal power. He enters the Tower gladly, "As ever trewant bad the schoole adiewe."

[No marks for omission.]

## SCENE XIII

More amidst his family at Chelsea philosophises on events, mortality, absence of public cares, on devouring time, on Nature's creation of men of different values, on contentment even for the beaten slave. He gently reproves his wife's querulous concern for his fall and speaks of the good fortune his officers and servants have enjoyed. Surrey and Shrewsbury and Downes with mace arrive. More blames the Court for their melancholy and recognises Downes as one he had saved from riotous assault. He jests as ever. He must now sign the Articles or proceed to the Tower. He chooses the latter and departs, saying "by water I to prison, to heauen through ayre." More's philosophising contains a dangerous allusion to "the Prince, in all his sweet gorgde mawe, and his ranck fleshe that sinfully renewes the noones excesse in the nights daungerous surferts."

[Two unimportant lines are marked for omission, plus 31 lines of philosophising (including the reference to the Prince) and 11 lines of reference to officers, etc. The main cuts are replaced by Addition I (Hand A, by Chettle),

misplaced in the MS. As in the original, More speaks in melancholy vein, deplores his wife's exclusion from the "angell companies" of Court ladies, and explains that the Court follows the Prince's example in favour and disfavour; finds comfort in his situation; discharges his officers and others as he himself has been discharged; talks of the fall of great lords when the steward enriched becomes the master; declares he will provide for his own people, for he loved them more than well.

The dangerous allusion to the Prince disappears. Fourteen lines are marked for omission referring to the Court and Prince's favours, and nine alluding to the great lords that fall and to enrichment of servants.]

## SCENE XIV

The Tower Wardens, with halberds, say of More that never was a wiser or more virtuous man bred in England. Crowds are on the Bridge and many boats on the river. Surrey, Shrewsbury and More arrive. A poor woman breaks through to ask for the papers of her two-years suit in Chancery. More is gentle with her: she must bear with him; the King has taken over. She blesses him as the best friend of the poor. The Gentleman Porter demands his upper garment as his right, which leads to more humour. More's farewell to Surrey is to "my deare fellowe in the Muses . . . moſte noble Poett." With a clear conscience More enters the Tower, with the phrase, "God is as strong heere as he is abroad."

[No marks for omission.]

## SCENE XV

More's servants, Ned Butler, Robin Brewer, Gyles Porter, Rafe Horsekeeper, discuss More's great virtues and learn from Gough and Catesbie, his secretary and steward, that he has been found guilty and may live as long as the King pleases. His sweet soul, says Catesbie, will live among the saints. Gough tells the seven score servants of More's gift to each of 20 nobles. The household is closed and the dependents part in woe.

[No marks for omission.]

## SCENE XVI

More, with the Lieutenant, hears that the warrant has come: he must die tomorrow. The Lieutenant praises his wisdom, patience, and Christian resolution. The stone troubles More and he jests that he will cheat the doctor of his fee: tomorrow's medicine will cure him. He blesses Rochester who has been executed. He declares he is the poorest of Chancellors, having spent his money on halting soldiers and poor scholars. "Poets," he explains, "were neuer thriftie, neuer shall." His family arrive weeping. He chides them and humorously points out

his advantages: tomorrow he'll be at liberty to go whither he can. He jestingly rejects their appeals that he should submit and save himself. He comforts them and gives them his last loving injunctions.

[No marks for omission.]

SCENE XVII

To two Sheriffs and their Officers on Tower Hill, the Lieutenant, weeping, hands over More for execution. More thanks the Lieutenant's lady for her care; calls to mind his past relations with the Sheriffs, one of whom attended his divinity lecture at St. Laurence's; and jests about his headless errand. Surrey and Shrewsbury arrive, and, amidst other grim humour, he talks of his far journey on this wooden horse, the scaffold. Shrewsbury asks for his final expression of goodwill to the King, which he gives, with humour, guardedly. The Executioner, as usual, asks forgiveness, which leads to more humour. He goes to the block, forsaking mirth, with the last words, "Our birthe to heauen should be thus: voide of feare." Surrey (himself later to know the same bitter experience) recites his epitaph.

[Nine lines when More reaches the block are marked for omission and are replaced by the lines that follow.]

# SIR THOMAS MORE

## ADDITION II IN HAND D (SEE NOTE TO SCENE VI ABOVE)

LONDON. THE GATE OF ST. MARTIN'S-LE-GRAND.

*Enter John Lincoln, Doll Williamson, the Clown Betts, George Betts, Williamson and others, and a Sergeant at Arms.*

LINCOLN Peace, hear me! He that will not see a red herring  
at a Harry groat, butter at elevenpence a pound, meal at nine  
shillings a bushel, and beef at four nobles a stone, list to me!

GEORGE BETTS It will come to that pass if strangers be suffered.  
Mark him.

5

LINCOLN Our country is a great eating country: argo, they  
eat more in our country than they do in their own.

CLOWN BETTS By a halfpenny loaf a day, Troy weight.

NOTE: In the readings given below Greg<sup>1</sup> signifies the edition of the play made by Sir Walter Greg for the Malone Society, 1911; Greg<sup>2</sup> the extracted III May Day Scenes edited by him as Contribution VI in Pollard: STM; Greg<sup>3</sup> the Special Transcript of D as it stands in the MS., which is Contribution VII in Pollard: STM. In Greg<sup>3</sup> proper names have capital initials and the text is punctuated; in Greg<sup>1</sup>, <sup>2</sup> names and stops figure as in the MS., and deletions and illegible passages are indicated. Thompson's transcript and facsimiles cover D only. Dyce and Brooke capitalise and punctuate. D frequently writes medial *v* as *u*, which Brooke prints as *u*. Brooke, like Hopkinson, divides the text into Acts and Scenes: in both, D's Addition forms the first part of Act II Scene iv. Tannenbaum, 226-229, prints only a small part of D. R. W. Chambers' text in *Man's Unconquered Mind*, 1939, cited here as Chambers, is modernised. Hopkinson's and Canon Shirley's texts of the play are modernised and pointed. Prof. Alexander in his edn. of Shakespeare, 1951, gives a typographical reproduction of Addition II. LONDON. . . . GRAND.] Added by Ed. after Brooke and Greg<sup>2</sup>. Enter . . . Arms.] MS. Enter Lincoln. Doll. Clown. Georg betts williamson others And A sergaunt at armes (Hand C). Shirley omits *and* . . . Arms. 1, 6, 9, 14 LINCOLN] In MS. these prefixes are in the hand of the text and read respectively *Lincolne*, *Linco* (deficient of a minim in *in*), *Linc*, *Lin* 1 a red] From Dyce. MS. illegible. 2 Harry] MS. obscure. Dyce, Brooke *Harry* Greg<sup>1</sup>, <sup>2</sup> *harry* Greg<sup>3</sup> *Harry* elevenpence] MS. *a leuinp* [ . . .]e Dyce, Brooke *aleuinpence* Hopkinson *eleven pence* pound, . . . at] From Dyce. MS. illegible. 3 nobles . . . me!] From Dyce. Only *nob* and *to* just legible in MS. 4 GEORGE BETTS] In C's hand *Geo bett* which replaces D's *other* crossed out. *strangers . . . suffered.*] From Dyce. MS. partly illegible. 5 Mark] MS. *mark* Greg<sup>1</sup> *marke* 8 CLOWN BETTS] In C's hand, *betts clow* replacing D's *other* Tannenbaum *Betts Clow* a day,] Hopkinson *a-day*, Chambers *a day*.

- LINCOLN They bring in strange roots, which is merely to the undoing of poor prentices: for what's a sorry parsnip to a good heart? 10
- WILLIAMSON Trash, trash! They breed sore eyes and 'tis enough to infect the City with the palsy.
- LINCOLN Nay, it has infected it with the palsy, for these bastards of dung,—as you know they grow in dung,—have infected us, and it is our infection will make the City shake, which partly comes through the eating of parsnips. 15
- CLOWN BETTS True, and pumpions together.
- SERGEANT What say you to the mercy of the King? Do you refuse it? 20
- LINCOLN You would have us upon th' hip, would you? No, marry, do we not: we accept of the King's mercy, but we will show no mercy upon the strangers.
- SERGEANT You are the simplest things that ever stood in such a question. 25
- LINCOLN How say you now, prentices? Prentices simple! Down with him!
- ALL Prentices simple! Prentices simple!

*Enter the Lord Mayor, the Earl of Surrey and the Earl of Shrewsbury, Palmer, Cholmeley and More.*

10 what's] MS. *whats* followed by a *watrie* crossed out. a sorry] Greg<sup>1</sup> or sorry 12 WILLIAMSON] In C's hand. *William* replacing D's *oth* crossed out. trash!] MS. *trash*,: Greg<sup>1</sup>, <sup>2</sup>, Dyce, Brooke *trash*; Thompson, Tannenbaum, Greg<sup>2</sup> *trash*,: 15 bastards] i.e., cultivated contrary to the usual course of nature. Cf. *Lucrece* 1062, and *Winter's Tale* iv iv 83, where gillivors are termed bastards (Chambers: STM, 260). of dung,—] MS. of *dung* Dyce, Brooke of *dung*, Thompson, Greg<sup>1</sup>, <sup>2</sup> note the extra minim. 18 CLOWN BETTS] Added by C, replacing D's *o* crossed out. 19 SERGEANT] C added *Enter* before D's *serlant* Tannenbaum: BTM, 11, ascribes *serlant* also to C. Dyce, Brooke, Greg<sup>2</sup> omit *Enter* Shirley Enter a Sergeant at Arms. 19, 20 What . . . it?] Verse in Dyce, Hopkinson, Brooke, ending *king? . . . it?* 19 you to the] Dyce, Hopkinson, Brooke, Greg<sup>1</sup>, Shirley *ye to the* Thompson, Greg<sup>2</sup>, <sup>2</sup>, Chambers *you to the* MS. blurred. you] Dyce, Hopkinson, Brooke *ye* 21 would have us] From Dyce. MS. partly illegible. th' hip] MS. *thipp* 22 of] Shirley omits. 23 strangers.] From Dyce's *strangers*. MS. partly illegible. 24, 25 You . . . question.] Verse in Dyce, Hopkinson, Brooke, ending *stood . . . question*. 26 How . . . prentices?] Added in hand D in left margin *how say yo<sup>2</sup> now prenty* Dyce, Hopkinson, Brooke have *ye for you* (Greg<sup>1</sup> *now prentil* Dyce, Brooke *now, prentisses?* Chambers omits *prentices*) you now,] MS. *yo<sup>2</sup> now* Shirley *ye?* Now, 28 *Enter . . . More,*] MS. *Enter the L. malar Surrey Shrewsbury* In Corrigenda, p. xxiv, Dyce adds [*Palmer, Cholmley, and Moore*]. Brooke adds only *More* Greg<sup>2</sup> adds [*Palmer, Cholmley, Moore*]. Similar additions in Hopkinson, Chambers, Shirley. Palmer speaks in the continuation of this Scene and Cholmeley is marked as leaving later with Shrewsbury (Greg<sup>1</sup>'s L. 493).

29 LORD MAYOR] In C's hand *Mayor* replaces *Sher* crossed out. 31 LORD MAYOR] MS. *mayer* I] Followed in MS. by *sh* crossed out. 32 SHREWSBURY] MS. *Shro*. 33 WILLIAMSON] Added by C over D's original *Sher* Shrewsbury] Dyce, Brooke, Thompson, Greg<sup>1</sup> *Shrowsbury* 34 GEORGE BETTS] C added *Ge* before D's *betts* 35 LINCOLN] MS. *Linc* Shrewsbury.] Thompson, Greg<sup>1</sup> *Shrowsbury*. 36 GEORGE BETTS] MS. *betts* 37 Both! . . . Both!] MS. *both both both both* 38 LINCOLN] MS. *Linc* wisdom,] MS. *Wisdom*e followed by *ar* crossed out. 40 SURREY] MS. *Surr* followed by *Bat* crossed out. 41 Lord] MS. *L* Surrey.] MS. *Surrey*, followed by crossed out letters which Thompson prints as *all* and Greg thinks may be *all* and so prints crossed out in Greg<sup>1</sup>. Tannenbaum prints *all* as sp.-prefix to *no*, etc. 41, 42 No, . . . Shrewsbury!] Added by D in smaller hand *no no no no no Shrowsbury shr* Greg<sup>1</sup> marks two last words as "inserted later." Greg<sup>2</sup> so marks *all* . . . *shr* Thompson reads *Shrowsbury shr* Tannenbaum prints *Shrowsbu* and omits *shr* Other editors expand *shr* 43 MORE] In the MS. the spelling in prefixes is *moor* except l. 107 *moor* In the text *moor* is usual; *moor*, *more* and *moore* occur in l. 50. obedience,] MS. *obedyenc* Dyce, Brooke *obedyence*, 44 things.] From Dyce, Thompson. MS. partly illegible. 45 Shrive . . . Shrive] MS. *Shreiff* . . . *shreef* Hopkinson, Chambers, Shirley *Sheriff* . . . *Sheriff* 47 DOLL WILLIAMSON] MS. *Doll* A] Dyce *a Shirley He* MS. illegible. *Shrievaltry*.] MS. (partly very faint) *shevaltry*, Hopkinson *shievaltry* Shirley *shrievaltry* 48 a] Shirley *he* Watchins,] From Dyce. MS. partly illegible. Safe's] From Dyce. MS. partly illegible. 49, 50 Shrive . . . Shrive . . . Shrive] MS. *shreeve* . . . *Shretue* . . . *Shreue* Hopkinson, Chambers *Sheriff* throughout.



MORE

Even by the rule you have among yourselves,  
Command still audience.

ALL Surrey! Surrey!

ALL More! More!

LINCOLN and GEORGE BETTS Peace! Peace! Silence! Peace! 55

MORE

You that have voice and credit with the number,  
Command them to a stillness.

LINCOLN A plague on them! They will not hold their peace.  
The devil cannot rule them.

MORE

Then what a rough and riotous charge have you, 60  
To lead those that the devil cannot rule!—  
Good masters, hear me speak.

DOLL WILLIAMSON Ay, by th' mass, will we, More! Th' art a  
good housekeeper and I thank thy good worship for my brother,  
Arthur Watchins. 65

ALL Peace, peace!

MORE

Look what you do offend, you cry upon:  
That is, the peace. Not one of you here present,  
Had there such fellows lived when you were babes,  
That could have topped the peace as now you would. 70  
The peace wherein you have till now grown up  
Had been ta'en from you, and the bloody times  
Could not have brought you to the state of men.

51 Even] From Dyce. MS. page torn. yourselves,] MS. *yo' sealues* Dyce, Brooke *yoursealues*, 52 Command still] From Dyce. MS. partly illegible. 53 Surrey! Surrey!] From Dyce. MS. page holed. Second word is *Sury* 54 More! More!] From Dyce. MS. partly illegible. 55 LINCOLN . . . BETTS] MS. *Lincolne betts* Peace! . . . Peace!] MS. *peace peace scilens peace*. 56 the] Followed in MS. by *Mv* crossed out (false start for *number*). 58 LINCOLN] MS. *Lincolne* 58, 59 A . . . them.] Two lines of verse in Greg<sup>a</sup>, Chambers, ending *peace*. . . *them*. 59, 61 devil] MS. *deule* 63 DOLL WILLIAMSON] MS. *Doll* by th'] MS. *byth* Hopkinson, Chambers, Shirley *by the* Th' art] MS. *thart* Hopkinson, Chambers *thou art* (Chambers *Thou*) 66 Peace, peace!] MS. *peace peace* 67 Look what] MS. *look what* Dyce, Hopkinson, Brooke *Look*, what Chambers *Look: what* Shirley *Look! what* 68 one of you] MS. torn and partly illegible. Dyce \* \* *of you* Hopkinson, Brooke, Chambers [*one*] *of you* Thompson < *on* > *of you* one of you here] Greg<sup>1</sup> < *of you heare* > Greg<sup>a</sup> [*on*] *of you heare* 69 lived when] From Dyce *lyvd when* MS. partly illegible. 70 topped] MS. *topt* peace] From Dyce *peace*, MS. illegible. would.] Chambers puts ll. 69, 70 in parenthesis and reads *would*— 73 you to the] MS. faint, appears to read *yo" to to* [ . . . ] with one word in our brackets crossed out and undecipherable. Dyce, Brooke, Greg<sup>a</sup> *you to the* Thompson *yo" to [thelze]* Greg<sup>1</sup> *yo" to* [ ] with note that two short words appear to be

- Alas, poor things, what is it you have got,  
 Although we grant you get the thing you seek ? 75  
 GEORGE BETTS Marry, the removing of the strangers, which  
 cannot choose but much advantage the poor handicrafts of the  
 City.
- MORE  
 Grant them removed, and grant that this your noise  
 Hath chid down all the majesty of England; 80  
 Imagine that you see the wretched strangers,  
 Their babies at their backs with their poor luggage,  
 Plodding to th' ports and coasts for transportation,  
 And that you sit as kings in your desires,  
 Authority quite silenced by your brawl 85  
 And you in ruff of your opinions clothed,  
 What had you got ? I'll tell you. You had taught  
 How insolence and strong hand should prevail,  
 How order should be quelled, and by this pattern  
 Not one of you should live an aged man; 90  
 For other ruffians, as their fancies wrought,  
 With selfsame hand, self reasons and self right,  
 Would shark on you, and men, like ravenous fishes,  
 Would feed on one another.
- DOLL WILLIAMSON Before God, that's as true as the Gospel! 95  
 LINCOLN Nay, this' a sound fellow, I tell you. Let's  
 mark him.

deleted. Greg<sup>3</sup> *yo*<sup>u</sup> to *theise* with *theise* crossed out. 75 get] MS. *geat* 76  
 GEORGE BETTS] MS. D crossed out, followed by *Bett* in D's hand. 77 much]  
 Followed in MS. by *helpe* crossed out. handicrafts] MS. *handycrafts* with dot  
 between *t* and *s* Thompson and Greg<sup>1</sup> consider *es* is intended. Dyce, Brooke  
*handycrafts* Thompson, Greg<sup>1, 2, 3</sup> *handycraftes* 79 your] MS. *yo*<sup>r</sup> followed  
 by *y* crossed out. noise] MS. *noyce* with *yc* over another character. 80 Hath]  
 Shirley *Had* majesty] MS. *matie* without contraction sign. Dyce, Brooke  
*maiestie* 82 with] MS. *w*<sup>l</sup> written above and crossed out. Dyce, Hopkinson,  
 Brooke, Thompson, Greg<sup>1</sup>, Chambers, Shirley and Greg<sup>3</sup> with Greg<sup>3</sup> *w*<sup>l</sup> and *and*  
 crossed out. The descending loop of *h* in *wretched* in l. 81 sweeps over the line  
 below and confuses this reading. 83 to th'] MS. *tooth* Dyce *tooth*<sup>h</sup> Hopkinson,  
 Chambers to the coasts] MS. *costs* Dyce, Brooke *costes* 85 Authority . . .  
 silenced] MS. *authorthy* *quyte* *sylenct* Hopkinson Authority . . . *silent* 86 ruff]  
 = elation; also the fluted frill worn about the neck: the word here has double  
 significance. Chettle uses it in *Kind-Hartes Dreame*, ed. G. B. Harrison, p. 17:  
 "While they are in the ruffe of ribaudrie, . . ." your] MS. *yo*<sup>r</sup> followed by *yo*  
 crossed out. 88 insolence] MS. *insolenc* Dyce, Brooke *insolence* 89 order]  
 MS., Thompson, Greg<sup>3</sup> *orderd* Others *ordere* Chambers order 92 selfsame  
 . . . self] MS. *sealf* same . . . *sealf* 94 on one] MS. *on on* (i.e., either *on one* or  
*one on* but *one another* is the common phrase). Shirley *one on* 95 DOLL  
 WILLIAMSON] MS. *Doll* 96 LINCOLN] MS. *lincoln* added by C after D's *Betts*  
 crossed out. this'] MS. *this* Dyce, Brooke *this* [is] Hopkinson, Chambers,

## MORE

Let me set up before your thoughts, good friends,  
 One supposition, which if you will mark,  
 You shall perceive how horrible a shape 100  
 Your innovation bears. First, 'tis a sin  
 Which oft th' apostle did forewarn us of,  
 Urging obedience to authority:  
 And 'twere no error if I told you all  
 You were in arms 'gainst God. 105

ALL Marry, God forbid that!

## MORE

Nay, certainly you are:  
 For to the King God hath his office lent  
 Of dread, of justice, power and command;  
 Hath bid him rule and willed you to obey. 110  
 And, to add ampler majesty to this,  
 He hath not only lent the King his figure,  
 His throne and sword, but given him his own name,  
 Calls him a god on earth. What do you, then,

Shirley *this is* Thompson, Greg<sup>1</sup>, \* \* *this* Elision of *is* after a sibilant, especially *this*, is not infrequent. Cf. *Measure for Measure* v i 131, *Shrew* i ii 43, etc. 98 MORE] MS. *moor* added by C. 101 innovation] MS. *ynnovation* The usual meaning in Shakespeare is a change of some magnitude for the worse: hence, insurrection. Cf. *1 Henry IV* vi 78, *hurlyburly innovation*. 102, 103 Which . . . authority:] One line in MS. 102 th' apostle] MS. *thappostle Shirley th' apostles* 103 obedience] MS. *obedienc Dyce, Brooke obedience authority*] MS. *aucthory* [ . . . ] the last two letters missing at margin. Dyce, Brooke *authority*; 104, 105 And . . . God.] One line in MS. Writer has crowded ll. 102-105 into two lines in order to get them into the bottom of the page. 104 'twere] Followed in MS. by two? letters crossed out. Thompson, Greg<sup>1</sup> read *in* crossed out. 105 'gainst God.] MS. *gainst g* [ ] *g* is faint and is identified as *g* by Thompson and Greg. Dyce *gainst your* [sovereign]. Hopkinson *against your sovereign*. Brooke *gainst your* <God himself> Thompson *gainst g* <od> Greg<sup>1</sup> *gainst g* < Greg<sup>1</sup>, \* *gainst g* <od>. Tillyard, 109 *against your* [God himself]. There is no room at the margin for more than one, or two, letters after the faint *g*. The meaning requires *god*. 107 more] MS. *moor* are:] MS. *ar* Dyce, Brooke *are*; 108 office] MS. *offyce* Dyce, Brooke *offyce* 111 And,] MS. *and* Dyce, Brooke *And*, Greg<sup>1</sup>, \* *and* Thompson, Greg<sup>1</sup> *and* but note that *n* has three minims. majesty] MS. *matie*. with line over *tie* for contraction. 112 He] MS. *he* in margin precedes *god* crossed out. Dyce, Brooke *He* Thompson, Greg<sup>1</sup> *he* [god] (thus marking the deletion). Greg<sup>1</sup> *he* and *god* crossed out. Chambers *God* not] Followed in MS. by *le* crossed out. only] The flourish on a final *s* in *hys*, l. 113, precedes *o* and misled Thompson into reading *only*=solely. 113 and] MS. has *hys* crossed out and a character written over it which Thompson thought probably a sign for *and*. Dyce, Brooke, Hopkinson, Greg<sup>1</sup> and Thompson [hys] & Greg<sup>1</sup> [his] Tannenbaum [his] *yo* Greg<sup>1</sup> & and *his* crossed out. Shirley *his* Tannenbaum: BTM [hisyeand].

Rising 'gainst him that God himself instals 115  
 But rise 'gainst God? What do you to your souls  
 In doing this, O, desperate as you are?  
 Wash your foul minds with tears and those same hands  
 That you like rebels lift against the peace,  
 Lift up for peace, and your unreverent knees, 120  
 Make them your feet. To kneel to be forgiven  
 Is safer wares than ever you can make  
 Whose discipline is riot. In, in! To your obedience!  
 Why even your hurly  
 Cannot proceed but by obedience. 125  
 What rebel captain,  
 As mutinies are incident, by his name  
 Can still the rout? Who will obey a traitor?  
 Or how can well that proclamation sound  
 When there is no addition but a rebel 130  
 To qualify a rebel? You'll put down strangers,  
 Kill them, cut their throats, possess their houses,  
 And lead the majesty of law in liom

117 this, O.] MS., Thompson, Greg<sup>1</sup>, <sup>2</sup>, <sup>3</sup>, Tannenbaum *this a* Dyce, Brooke *this? O*, Hopkinson *this? Oh*, Chambers *this, O* desperate] Followed in MS. by *ar* crossed out. *are?*] Followed in MS. by full stop above the line. Shown in Thompson, Greg<sup>1</sup>, <sup>2</sup>, <sup>3</sup>, Dyce, Hopkinson, Brooke *are*, Tannenbaum who disputes the stop *are* Chambers *are?* 120 your] A short word above *your* interlined in MS. *and* may have been crossed out. 120, 121 and . . . feet.] i.e., proceed like supplicants on their knees to a shrine. Cf. *Richard II* v iii 93, *Troilus* v iii 10 (Chambers: STM, 268 f.). 121 Make] MS. *make* preceded by *that* crossed out. feet. To] MS. *feet to* Dyce, Hopkinson, Brooke, Thompson, Greg<sup>1</sup>, <sup>2</sup>, Tannenbaum, Shirley *feet to* Greg<sup>2</sup> shows the space before *to* indicating a new sentence. Chambers *feet. to* forgiven] Hopkinson *forgiven?* Dyce, Brooke *forgyven!* Greg<sup>2</sup> *forgyven*; Shirley *forgiven*. 122-126 Is . . . captain,] C crossed out D's passage *Is . . . obedience* and read in l. 126 *Tell me but this what* etc. Dyce, Hopkinson, Brooke follow C, showing D's passage separately. Thompson, Greg<sup>1</sup>, <sup>2</sup>, Tannenbaum show both D and C. Greg<sup>2</sup>, Shirley follow C. Chambers follows D. 123 In . . . obedience!] In MS. *in in to yo' obedienc* in smaller hand interlined by D above and after *why* 124 hurly] Preceded in MS. by *warrs* crossed out. Dyce, Brooke *warrs* omitting *hurly* Thompson [*warre*] *hurly* with *s* above *e*. Greg<sup>1</sup> [*warrs*] *hurly* Greg<sup>2</sup> *warrs hurly* both crossed out. Chambers *warrs* omitting *hurly* Tannenbaum finds *warrs* originally *warre* with *s* superimposed on *e*. Thompson thinks a long *s* was interlined. A long *s* used finally would be unusual. 125 obedience.] So spelt in Dyce. MS. *obedienc* 127 mutinies] MS. *mutynar* In MS. *n* above line (perhaps intended for *ni*) Dyce, Brooke *mutynies* Tannenbaum reads *ni* above line. 128 obey] MS. *obay* followed by *th* crossed out. 129 sound] MS. *sounde* short of a minim in *un* (looks like *sonde*). Dyce, Brooke *sonde*, 130 there] MS. *ther* altered from *their* 133 majesty] MS. *matie* without contraction sign. Dyce *maiestie* Brooke *ma* < *ies* > *tie* liom] Otherwise *lyam* or *lyme*, = leash of a

To slip him like a hound. Say now the King,  
 As he is clement if th' offender mourn, 135  
 Should so much come too short of your great trespass  
 As but to banish you, whither would you go?  
 What country, by the nature of your error,  
 Should give you harbour? Go you to France or Flanders,  
 To any German province, Spain or Portugal, 140  
 Nay, anywhere that not adheres to England,  
 Why, you must needs be strangers. Would you be pleased  
 To find a nation of such barbarous temper  
 That, breaking out in hideous violence,  
 Would not afford you an abode on earth, 145  
 Whet their detested knives against your throats,  
 Spurn you like dogs, and, like as if that God  
 Owed not nor made not you, nor that the elements  
 Were not all appropriate to your comforts,  
 But chartered unto them,—what would you think 150  
 To be thus used? This is the strangers' case,  
 And this your mountainish inhumanity.

hound. Cf. *Lear* III vi 72 *lym*, bloodhound, Hanmer's emendation of Q *him* and F *Hym*. 134 hound.] MS. *hound*; followed by *sayeng* crossed out; above which is *alas alas* also crossed out. Greg<sup>1</sup>,<sup>2</sup> attribute second deletion to C. 135 clement.] Greg<sup>3</sup> *clement*, (faint dot follows comma in MS.). 139 give] MS. *gyve* Dyce *geve* Brooke *geue* France,] MS. *ffraunc* Dyce, Brooke *Fraunce* 140 German] MS. *Iarman* Cf. *Merry Wives* IV v 70, *Iamanie* in F<sup>1</sup> Q<sup>3</sup>. province] MS. *province*, followed by *to* crossed out. Dyce, *Hopkinson province*, to Brooke *prouince*, to Thompson, Greg<sup>1</sup> *province*, [to] Greg<sup>3</sup> *province*, Greg<sup>3</sup> *province*, and *to* crossed out. Chambers *prince*, to Spain] MS. *spane* Dyce, Brooke *Spaine* 141 anywhere] MS. *any where* followed by *why yo* crossed out. 143 barbarous] Second *r* represented in MS. by letter (? *I*) scored over. 149 to] Followed in MS. by *ther* crossed out and *yo* interlined. 152 mountainish] In MS. *un* lacks a minim and word reads *montanish* Dover Wilson in Pollard: STM, 117, shows that Shakespeare, judging by errors in contemporary editions, often missed or added minims, especially when writing two minim letters in combination. D has the same fault: l. 15 *dumg*; l. 111 *amd*; l. 129 *somde*; l. 159 *fomd*; and l. 152 *montanish* Except for l. 111 these are all errors in *un*. Greg<sup>1</sup>, 78, remarks that the interpretation "mawmtanish, Mahometanish" is unsatisfactory and he records Henry Bradley's conj. *moritanish*. In Greg<sup>3</sup>, 214, he writes that None of the proposed emendations, including *mountanish*, is at all satisfactory. Adams, 498, accepts *mountainish* which he explains as "barbarous" and quotes in support *Tw. Night* IV i 42, *M. Wives* I i 134, *Henry V* IV iv 19. Nares, 586, refers to the bad reputation of mountains as the haunts of robbers and outlaws: he quotes *Cymbeline* IV ii 121 and *Comus* 426, "No savage fierce, bandite, or mountaineer, . . ." Dyce *mountanish* noting MS. *montanish* Hopkinson, Chambers *mountanish* Brooke, Greg<sup>1</sup>,<sup>2</sup>,<sup>3</sup> *montanish* Thompson *mountanish* noting *un* lacks a minim Shirley *montanish* inhumanity] MS. *inhumanyty* Dyce, Brooke *inhumanytye*.

ALL Faith, a says true: let's do as we may be done by.  
 LINCOLN We'll be ruled by you, Master More, if you'll stand our  
 friend to procure our pardon. 155

MORE  
 Submit you to these noble gentlemen;  
 Entreat their mediation to the King;  
 Give up yourself to form; obey the magistrate;  
 And there's no doubt but mercy may be found,  
 If you so seek. 160

### ADDITION III (SEE NOTE TO SCENE VIII<sup>b</sup> ABOVE)

MORE  
 It is in heaven that I am thus and thus,  
 And that which we profanely term our fortunes  
 Is the provision of the power above,  
 Fitted and shaped just to that strength of nature  
 Which we are born [withal]. Good God, good God, 5  
 That I from such an humble bench of birth  
 Should step, as 'twere, up to my country's head,  
 And give the law out there! I, in my father's life,  
 To take prerogative and tithe of knees  
 From elder kinsmen, and him bind by my place 10  
 To give the smooth and dexter way to me  
 That owe it him by nature! Sure, these things  
 Not physicked by respect, might turn our blood  
 To much corruption; but More, the more thou hast,

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153 ALL] Faces 152 in MS. a] Shirley *He* let's] MS. *letts* followed by *vs* crossed out. Dyce, Brooke *letts* Thompson, Greg<sup>1</sup> *letts vs* noting *vs* struck out in modern ink. Greg<sup>1</sup> *letts* Greg<sup>3</sup> withdraws note on modern ink, reading *letts* with *vs* crossed out. Chambers *Let us* 154 LINCOLN] C added *Linco* after D's *all* crossed out. master] MS. *master* Dyce, Brooke *Maister* 158 Give] MS. *gyve* Dyce *Geve* Brooke *Geue* 159, 160 And . . . seek.] One line in MS. at bottom of page. 159 found.] In MS. *un* lacks a minim (hence reads *fomd.*, but stop doubtful). Dyce, Brooke *found*, Thompson, Greg<sup>3</sup> *found* with note that *un* lacks a minim. Greg<sup>1</sup> *found*. Greg<sup>3</sup> *found* 160 seek.] Ink marks after *seek* in MS. have been interpreted by Greg as possibly remains of *yt* Dyce, Hopkinson, Brooke *seek*. Chambers, Shirley *seek it*. Thompson *seek* Greg<sup>1</sup> *seek it* Greg<sup>3</sup> *seek* [yr]. Greg<sup>3</sup> *seek* [yr] ADDITION III] In Brooke these lines form the first part of iii 2. Dyce, Brooke expand the MS. contractions (*which* for *w<sup>th</sup>*, *our* for *o<sup>r</sup>*, etc.), capitalise words and punctuate. 1 MORE] MS. *Enter moore* Dyce, Brooke Moore. 4 just] MS. *Iust* Dyce, Brooke *just* 5 born . . . Good] MS. *borne good withal* added by Dyce and adopted by Brooke, Hopkinson, Shirley. 8 I.] MS. *I* Shirley *aye*, life.] MS. *lif* Dyce, Brooke *life*, 14 corruption;] MS. *Corruption*. Dyce, Brooke *corruption*:

Either of honour, office, wealth, and calling, 15  
 Which might accite thee to embrace and hug them,  
 The more do thou in serpents' natures think them;  
 Fear their gay skins with thought of their sharp state,  
 And let this be thy maxim, to be great  
 Is, when the thread of hazard is once spun, 20  
 A bottom great wound up greatly undone.

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15 and] Shirley or 16 might] Followed in MS. by *acce* crossed out. *accite*] The same form occurs in 2 *Henry IV* ii ii 49, with similar meaning of 'excite.' Hopkinson, Shirley *excite* 17 serpents'] MS. *serpents* Shirley *serpent's* 20 hazard] From MS. Dyce, Brooke *hayday* Hopkinson *heyday* spun,] MS. *Spun* Dyce, Brooke *spoun*,

#### ADDITIONAL NOTE:

Since this account of *Sir Thomas More* was in print, the Nonesuch edition of Shakespeare's Works has appeared, and gives in volume iii the complete text of the play in the original spelling and punctuation, with some minor typographical changes, based on Sir Walter Greg's edition for the Malone Society. Addition II (in Hand D) appears on pp. 1403-1407, and Addition III (C) on pp. 1415, 1416. The Stage Direction marking the Entry before Addition II includes A sergaunt at armes, and Enter Serjant appears before l. 19 (our numbering, and Greg's l. 139). Hand D's lines numbered 122-125 in this present edition are omitted and are replaced, as by Hand C in the MS., by the words *tell me but this*

In 1954 a modernised text of the play, divided into Acts and Scenes, was printed in Professor Charles Jasper Sisson's edition of *The Complete Works of Shakespeare* (Sisson, pp. 1235-1266). Addition II in Hand D is given on pp. 1245-1247. Differences between that text and that printed above are that in Sisson's edition, Sherwin and Prentices enter with Lincoln, etc. at the Scene's beginning. 53, 54 Speech-prefix (for All, All) is Some Others. 123 *In . . . obedien<sup>ce</sup>* is omitted 133 *lyam*, 150 *them? What* 152 *montanish* 160 *seek it*. Addition III in Hand C is printed on page 1250, and, as in Dyce, Brooke, and Shirley begins revised Scene viii (Sisson's Act iii Scene i).

## VENUS AND ADONIS

*Vilia miretur vulgus: mihi flavus Apollo  
Pocula Castalia plena ministret aqua.*

*Venus and Adonis* was entered in the *Stationers' Registers* to Richard Field on 18th April, 1593,<sup>1</sup> and Q<sup>1</sup> (called Q in our footnotes)<sup>2</sup> appeared later in that year with title-page: VENVS AND ADONIS *Vilia miretur vulgus: mihi flavus Apollo Pocula Castalia plena ministret aqua.* [Device] LONDON Imprinted by Richard Field, and are to be sold at the signe of the white Greyhound in Paules Church-yard. 1593. The Dedication of the poem to the young Earl of Southampton was as printed in our text. Field produced Q<sup>3</sup> in 1594 and in that year on 25th June transferred his rights to John Harrison.<sup>3</sup> Thenceforward, with various transfers of rights, octavos, often called quartos for convenience, appeared in 1595?, 1596, 1599 (2), 1602?, 1602 (? 1607-8), 1602 (? 1608-9), 1602 (? 1610), 1617, 1620, 1627, 1630?, 1630, 1636, 1675 (2).<sup>4</sup> There may have been other editions: their number and the numerous references in contemporary literature testify to the poem's popularity. Q<sup>1</sup>, the finest of all Shakespearian Quartos, except *Lucrece*, is beautifully produced and Richard Field must have spent care on it. He was a Stratford-on-Avon man, and John, father of William Shakespeare, was appraiser in 1592 of the goods of Henry, father of Richard; so that William and Richard were more than acquaintances. It is obvious from the smoothness of the versification, the felicitous language and the accuracy of the text, that the poet himself bestowed exceptional care upon the poem and its production; and it has been widely held that he saw the work through the press himself.<sup>5</sup>

The vocabulary is rich, the imagery prolific and the rhetoric exquisite: and Shakespeare was in fact in this poem making his challenge and claim, in language and subject impressive to the university wits and the poetry-reading beau-monde, to stand on his merits among the recognised narrative and amatory poets of the time.<sup>6</sup>

T. S. Forrest in *The Original 'Venus and Adonis,'* 1930, evolved an

<sup>1</sup>Arber, ii 630; Chambers: WS, i 543; Lewis, i 188, 189. <sup>2</sup>Facsimile by W. Griggs, with Intr. by Arthur Symons, 1885; by Clarendon Press, ed. by Sidney Lee, 1903. <sup>3</sup>Arber, ii 655; Chambers: WS, i 544; Lewis, i 188, 189. <sup>4</sup>This list is as given by Rollins, 369-379. It was supposed by Farr that the poem, from its nature, was in disfavour with the authorities and that the date 1602 was repeated to disguise new edns. Rollins, 377. <sup>5</sup>Halliwell-Phillips, i 101, 108; Brandes, 56; Mable, 187; Luce, 75; Mackail, 67; Parrott, 184; Neilson and Thorndike, 23, 131; Adams, 152; Spencer, 22. <sup>6</sup>Cf. Boas, 158; Saintsbury: EL, 161; Mackail, 67; Bailey, 53; etc.



Interpolation Theory, in which he ascribed 127 stanzas to Shakespeare, and 72 to an interpolator to whom Shakespeare sent his draft, tentatively identified as Southampton [aged 19]. In 1885 Appleton Morgan in *Venus & Adonis: A Study in Warwickshire Dialect* (New York Sh. Socy.), persuaded by the absence of dialect and Shakespeare's assumedly inadequate education, expressed grave doubt about Shakespeare's authorship of the poem. Rollins gives an account of these heresies, 473. The phrase "the first heire of my inuention" in the Dedication has been used to support the thesis that earlier Shakespearian plays were mere revisions of older plays by others. The statement is rather intended as a compliment to Southampton and also refers to the fact that plays were not yet considered 'works,' were not written specifically for publication, that a play was the property of the theatrical company which acquired it and was in fact a commercial rather than a personal affair, and that so far no Shakespearian play had been published.

In the manner of the time the text contains some puns and word-play and shows the influence of euphuism. The six-line stanza in 5-foot iambic lines, rhyming *ababcc*, was fairly common. It had been employed by Sidney in the *Arcadia*, by Spenser in the First, and part of the Eighth, Eclogue in the *Shepheards Calender*, in *The Teares of the Muses* and more notably in *Astrophel* and its appendage, *The Doleful Lay of Clorinda*. Gascoigne had described it in *Certayne Notes of Instruction*, 1575;<sup>1</sup> Peele used it in *The Device of the Pageant*, 1585; and Nicholas Breton in *The Pilgrimage to Paradise* and *The Countess of Penbrookes Love*, 1592. Lodge's *Scillaes Metamorphosis*, 1589, like Spenser's *Astrophel*, was in the same stanza. Shakespeare used it again in *Love's Labour's Lost*, the *Dream*, *King John*, *Richard II*, *Romeo*, the *Shrew* and *Much Ado*. Notwithstanding the wealth of imagery and classical subject, there is a marked lack of classical similes in the poem;<sup>2</sup> and, as against the plays, there is an almost complete absence of words familiar in dialect.<sup>3</sup> These facts show that Shakespeare was bent on producing a genuine literary opus and on embellishing it with imagery derived from the familiar contemporary world. The poem's rhymes are much purer than was once thought.<sup>4</sup> Archaic and provincial pronunciations were to some extent admissible in Elizabethan verse; and this fact and subsequent changes in pronunciation have rendered many once perfect rhymes seemingly discordant.<sup>5</sup> There

<sup>1</sup>Gregory Smith, i 54, 55. <sup>2</sup>Pointed out in Hart: SSC, 458. <sup>3</sup>*urchin*, for hedgehog, l. 1105, sometimes cited as a dialect word, was too widely spread and too literary to count. <sup>4</sup>This applies to Ellis, Part III, ch. viii, § 8. Viëtor's list of good rhymes is more comprehensive and Wyld's more still. <sup>5</sup>H. T. Price (Price: FQT, 161 f.) has useful notes on the spellings in the *Venus* and *Lucrece* poems, both of which, he holds, were closer to Shakespeare's custom in this respect than other Quartos. On spellings and rhymes, see Kōkeritz.

is much alliteration, which, apart from its share in euphony, is occasionally used to emphasise phonetically the meaning of the words. In this way, for instance, the protesting reluctance of Adonis is conveyed in the couplet "Who blushed and pouted in a dull disdain, With leaden appetite, unapt to toy"; and the dizzy zigzag of Venus through the brake at the boar-hunt is represented by alliteration and repetition in ll. 907-912.

The phrase *first heire of my inuention* and the rural imagery have led some to suspect that the poem was sketched or written before Shakespeare went to London. Such was the idea of Collier, Gervinus, Elze, Baynes, Mabie and others.<sup>1</sup> Coleridge thought that *Venus and Adonis* remained with Shakespeare many years before publication. Dowden and Brohm considered composition in Stratford possible but not probable.<sup>2</sup> Lee suggested that the work was sketched early and lay in MS. for four or five summers during which it was revised, and Elze was of like opinion.<sup>3</sup> Furnivall, Boas and Raleigh emphasise the influence of the rural life of Warwickshire; and Arthur Gray, believing that young Shakespeare dwelt at Polesworth, sees the scenery of that district reflected in the poem.<sup>4</sup> There can be no doubt, however, no matter how long the poem may have been maturing in the poet's mind, that, as so many critics have insisted, it was London-born. It follows a prevalent literary mode. Its imagery, often reminiscent of the country, comes also plentifully from books. It shows knowledge of authors such as Spenser, Lodge, Blundeville, and probably Marlowe, whose work was easily procurable in London. It alludes to the Chorus in dramatic dumb-play (ll. 359, 360). It has parallels in the early Shakespearian plays, in 2 and 3 *Henry VI*, *Titus*, *Romeo*, *Two Gentlemen*, *Love's Labour's Lost*, *The Shrew* and the *Dream*.<sup>5</sup> Beauty's obligation to reproduce itself, inappropriate in the utterance of Venus, is the theme of the early Sonnets. The shrill-voiced tapsters of l. 849 surely belong to London. The hand of the dramatist is apparent: the situations are developed by dialogue; the fable, like the plots of the plays, is composed by blending and interweaving several distinct stories; and the objectivity of treatment is like that of drama. The main theme, ending in tragedy, is presented as dramatic themes are presented,

<sup>1</sup>Rollins, 385; Gervinus, 36; Elze, 314; Baynes, 1880, 625; Mabie, 189.

<sup>2</sup>Coleridge, i 236; Dowden: P, 81; Brohm, 17. <sup>3</sup>Lee: VA, 12; Elze, 178.

<sup>4</sup>Furnivall's Intr. to Gervinus, xxxix; Boas, 160; Raleigh, 35; Gray: CELS, 108. <sup>5</sup>Hart: SSC, 459, remarks that the non-classical similes in *Venus* and those in 2 and 3 *Henry VI* are as like as peas in a pod. Other parallels are 3 *Henry VI* ii v 129, 130, and the flying hare; *Titus* ii iii 17-19 and VA 695, 696; *Titus* ii iii 27-29 and VA 973, 974; *Romeo* ii i 32 and VA 720; *Romeo* i iii 23 and VA 1046, 1047; *Two Gentlemen* ii vii 24 f. and VA 331, 332; *LLL* v ii 309 and Induction of *The Shrew* ii 44 and VA 561; *Dream* iii ii 387, 443, iv i 113-115 f. and VA 1041, 703, 695, 696.

especially by Shakespeare, as the interplay and opposition of extremely contrasted characters whose actions, in their particular world, dictated by their very nature, provoke the climax. The poet of *Venus and Adonis* was certainly already a dramatist; but a dramatist writing narrative poetry. Of 1194 lines in the poem, 623 are direct speech.

Greene's attack on Shakespeare in 1592 may have been the spur which urged him to write the poem.<sup>1</sup> In any case it has long been recognised that the closing of the theatres in 1592-93 provided leisure during which Shakespeare could compose his poems. While, therefore, some scholars have put the date of composition earlier, 1592-93 has rightly met with considerable acceptance.

The origins in the Near East of the Adonis or Tammuz legend have been amply discussed by Frazer in *The Golden Bough*. The myth passed into Greece, where it was developed in the verse of Theocritus and Bion, and afterwards into Italy. Ovid's version in the *Metamorphoses* was re-handled by a long succession of Renaissance poets. In his review of Italian Renaissance poets, Dolce, Tarchagnota, Parabosco and others, and of French and Spanish poets, Lee remarks that "There are too many details peculiar to Shakespeare's poem and to its Italian predecessors to preclude the suggestion that Shakespeare was acquainted with the latter and absorbed some of their ornaments and episodes."<sup>2</sup> This view has not had much following. That Shakespeare knew Ovid in the original seems clear;<sup>3</sup> and he knew too Golding's translation of the *Metamorphoses* published in 1567.<sup>4</sup> The main story of *Venus and Adonis* is from Book x, 519-739; but here Adonis is no longer a boy and is not reluctant. The coyness of Adonis and much of Venus's ardour come from the tale of Salmasis and Hermaphroditus in Book iv, 285-388; and the Hunting of the Boar from Book viii, 270 ff. A fourth story, that of Narcissus and Echo in Book iii, 341-510, probably also contributed; but the 'echo' effects in its lines 380, 392, 496, 501, paralleled in *Venus and Adonis*, 834, 840, 851, became so widespread a literary device that one cannot be sure where Shakespeare met with it. Lee's supposition is possibly correct that Shakespeare derived it from Lodge's *Scillaes Metamorphosis* (itself based on *Metamorphoses* xiii, 906 f.), which Shakespeare certainly knew.<sup>5</sup> "Rose-cheeked Adonis" (our line 3) occurs also in Marlowe's *Hero and Leander*, l. 93; but this may have been a common phrase, and if Shake-

<sup>1</sup>Murry, 66. <sup>2</sup>Lee: VA, 26; see also Pooler, xxviii f. and Rollins, 390 f.

<sup>3</sup>The quotation on the title-page is from Ovid's *Amores*, i xv, 35, 36. "On the influence of Golding and the relation of the poem to the Latin text, see Thomson: CI, 39 f. <sup>4</sup>Lee: VA, 32 f. Lucas, ii 195, 196, gives a list of authors from Euripides to Hardy who have used the 'echo' device. "Playing with the echo," which meant that a character on the stage was mocked by a voice 'off,' occurs in the *Commedia dell'Arte*. See Lea, ii 613, 664, 671.

spare read the poem before its publication in 1598, it must have been in MS. Marlowe's poem contains, however, a significant allusion to "the careless and disdainfull eies Of proud *Adonis*." Spenser in *The Faerie Queene*, III i, st. 34 f., described the Boy Adonis as "entyst" by *Venus*; and Greene in lyrics in *Never Too Late*, 1590, and *Perimedes the Blacke-Smith*, 1588, depicted Adonis as scorning *Venus*'s advances. All of which shows that, though Shakespeare was first in England to deal with the legend in a separate work, he was not first to treat Adonis as a youth hostile to *Venus*. Above all, Shakespeare must have read Spenser's *Astrophel* in the same metre as *Venus* and based on Ovid's story of Adonis. Though Dürnhöfer and Brohm favoured the idea that Shakespeare was influenced by Henry Constable's *Shepherd's Song*, published in *England's Helicon*, 1600, general opinion now is that the ballad, as Rollins puts it, was "frankly modelled on *Venus*."<sup>1</sup> The description of the horse in ll. 295-300 is derived from Blundeville's *Fowre Chiefyst Offices belongyng to Horseman-Shippe*, 1565-6.<sup>2</sup> Line 110, *Leading him prisoner in a red rose chain*, much admired, was apparently inspired by Ronsard.<sup>3</sup>

Frequent comment has been made on the 'immaturity' of the poem and on its promise for the future. "A youthful affair," writes Bailey, "with no great substance in it." "The outpourings of a youthful heart," says Shahani; but no masterpiece. Yet, according to Saintsbury, a masterpiece of the novitiate, promising masterpieces of the mastership. Some critics have deplored the poem's 'sensuality.' Gervinus thought it "a brilliant error, such as young poets so readily commit"; Elze, "an opium dream of sensual love." Even the devoted Swinburne finds in it depths of bad taste.<sup>4</sup> Instances could be multiplied, but there have been defenders. The poem, as shown by ll. 1183-88, is, writes Middleton Murry, a poem of love, not lust. The thought of the poem, in Masfield's judgement, is that evil comes of obsession.<sup>5</sup> Nobody is likely to be persuaded by Luce that *Venus* and *Lucrece* "may almost be regarded as supporters to a shield—the shield of Christian morality"; but the decided contrast between the two poems was noted by Dowden and Boas and others.<sup>7</sup> Much past criticism overlooks the poet's

<sup>1</sup>Rollins, 392; Max Dürnhöfer in *Sh.'s "Venus und Adonis" im Verhältniss zu Ovids Metamorphosen und Constables Schäfergesang*, Halle, 1890; Brohm, *op. cit.*, <sup>2</sup>A. Forbes-Sieveling in *Sh. Eng.*, II 413. The Countess Longworth-Chambrun, 121, believed the source to be Florio's *Second Fruits*, 1591, where the perfect points of a woman are given. This was not so. *Ode xxiii: Les Muses lierent un iour De chaisnes de roses, Amour.* (ed Blanchemain, II 285). <sup>3</sup>Bailey, 54; Shahani, 131; *Camb. Hist. Lit.*, v 226; Gervinus, 36; Elze, 314; Swinburne: SS, 41; Tolman, 171, and others are more condemnatory. <sup>4</sup>Murry, 87; Masfield, 242. <sup>5</sup>Luce: MN, 6. <sup>6</sup>Dowden, 50 f; Boas, 161. Boas remarks: "The picture of woman's lust and man's chastity needed for its foil the contrasted picture of woman's chastity and man's lust."

objectivity. Coleridge said: Shakespeare "works as if of another planet." Hazlitt described the two poems as "a couple of ice-houses." Raleigh thinks the poems destitute of feeling for the human situation, not because of the insensibility of the poet, but due to his preoccupation with his art.<sup>1</sup>

It is that love of his art which accounts for the mellifluousness of the style, the richness of the imagery and the brilliance of the word-pictures. Lewis Campbell likened the warmth of colouring to a painting by Titian with a dash of Rubens. Hallam found this pictorial brilliancy a redundancy which obstructs the reader's attentions, and Baker thought likewise.<sup>2</sup> Hereward T. Price in recent and important criticism says that the multitudinous details, like those of Dürer, reinforce one another and contribute to a general effect. The general picture put before us, says this critic, is that of the destruction of something exquisite, as in the early Histories, in *Romeo and Lucrece*, and later in *Othello*, by something outrageously vile, the good life at the mercy of blind, destructive force.<sup>3</sup> It is the fundamental problem of evil, expressed in its crucial form in *Hamlet*. It is true that again and again throughout the canon Shakespeare repeats two favourite images: the first, the canker in the rose, that seed of corruption at the heart of nature's beauty, which will grow and finally destroy it; the other, the bright sword with the rust upon it, the symbol of resplendent power and the corruption that eats into it. In *Venus* the two images coalesce: first we have *This canker that eats up love's tender spring*; and later, *Foul cank'ring rust the hidden treasure frets* (ll. 656, 767).

This problem of purity and destruction, of good and evil, is stated through the story of Adonis with his youthful beauty and his vision of higher love, who is destroyed by a brutal force of nature, leaving Venus, that too human pagan, with the last word.

<sup>1</sup>Coleridge, i 218; Hazlitt, 244; Raleigh, 81. <sup>2</sup>Campbell: TD, 180; Hallam, 226; Baker, 103. <sup>3</sup>Price: VA, 276.

## TO THE RIGHT HONORABLE

Henrie Wriothesley, Earle of Southampton, and  
Baron of Titchfield.

**R**ight Honourable, I know not how I shall offend in dedicating my vnpolisht lines to your Lordship, nor how the worlde will censure mee for choosing so strong a proppe to support so weake a burthen, onely if your Honour seeme but pleased, I account my selfe highly praised, and vowe to take aduantage of all idle houres, till I haue honoured you with some grauer labour. But if the first heire of my inuention proue deformed, I shall be sorie it had so noble a god-father: and neuer after eare so barren a land, for feare it yeeld me still so bad a haruest, I leaue it to your Honourable suruey, and your Honor to your hearts content which I wish may alwaies answere your owne wish, and the worlds hopefull expectation.

Your Honors in all dutie,  
William Shakespeare.

## VENUS AND ADONIS

EVEN as the sun with purple-coloured face  
Had ta'en his last leave of the weeping morn,  
Rose-checked Adonis hied him to the chase;  
Hunting he loved, but love he laughed to scorn:  
Sick-thoughted Venus makes amain unto him, 5  
And like a bold-faced suitor gins to woo him.

'Thrice fairer than myself,' thus she began,  
'The field's chief flower, sweet above compare,  
Stain to all nymphs, more lovely than a man,  
More white and red than doves or roses are; 10  
Nature that made thee, with herself at strife,  
Saith that the world hath ending with thy life.

'Vouchsafe, thou wonder, to alight thy steed,  
And rein his proud head to the saddle-bow;  
If thou wilt deign this favour, for thy meed 15  
A thousand honey secrets shalt thou know:  
Here come and sit, where never serpent hisses,  
And being set, I'll smother thee with kisses;

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Dedication] On separate page in italics as above, following title-page in Q. W is printed VV and in most cases w is vv. 7 'Thrice] Q *Thrise* Inverted commas throughout are editorial and not in Q. 18 kisses:] Q *kisses*.

'And yet not cloy thy lips with loathed satiety,  
But rather farnish them amid their plenty, 20  
Making them red and pale with fresh variety:  
Ten kisses short as one, one long as twenty:

A summer's day will seem an hour but short,  
Being wasted in such time-beguiling sport.'

With this she seizeth on his sweating palm, 25  
The precedent of pith and livelihood,  
And, trembling in her passion, calls it balm,  
Earth's sovereign salve to do a goddess good:  
Being so enraged, desire doth lend her force  
Courageously to pluck him from his horse. 30

Over one arm the lusty courser's rein,  
Under her other was the tender boy,  
Who blushed and pouted in a dull disdain,  
With leaden appetite, unapt to toy:  
She red and hot as coals of glowing fire, 35  
He red for shame, but frosty in desire.

The studded bridle on a ragged bough  
Nimbly she fastens—O, how quick is love!—  
The steed is stalled up, and even now  
To tie the rider she begins to prove: 40  
Backward she pushed him, as she would be thrust,  
And governed him in strength, though not in lust.

So soon was she along as he was down,  
Each leaning on their elbows and their hips:  
Now doth she stroke his cheek, now doth he frown, 45  
And gins to chide, but soon she stops his lips,  
And kissing speaks, with lustful language broken,  
'If thou wilt chide, thy lips shall never open.'

He burns with bashful shame; she with her tears  
Doth quench the maiden burning of his cheeks; 50  
Then with her windy sighs and golden hairs  
To fan and blow them dry again she seeks.  
He saith she is immodest, blames her miss;  
What follows more she murders with a kiss.

38] Dashes here replace the brackets printed in Q. Delius keeps the brackets. Kittredge reads *fastens*. O, . . . *love!* 54 murders] From Q. Cam, Delius, Craig, Chambers, Herford, Pooler, NCE *murders* Kittredge, Feuillerat *murthers*

Even as an empty eagle, sharp by fast, 55  
 Tires with her beak on feathers, flesh and bone,  
 Shaking her wings, devouring all in haste,  
 Till either gorge be stuffed or prey be gone;  
     Even so she kissed his brow, his cheek, his chin,  
     And where she ends she doth anew begin. 60

Forced to content, but never to obey,  
 Panting he lies and breatheth in her face.  
 She feedeth on the steam as on a prey,  
 And calls it heavenly moisture, air of grace;  
     Wishing her cheeks were gardens full of flowers, 65  
     So they were dewed with such distilling showers.

Look how a bird lies tangled in a net,  
 So fastened in her arms Adonis lies.  
 Pure shame and awed resistance made him fret,  
 Which bred more beauty in his angry eyes: 70  
     Rain added to a river that is rank  
     Perforce will force it overflow the bank.

Still she entreats, and prettily entreats,  
 For to a pretty ear she tunes her tale.  
 Still is he sullen, still he lours and frets, 75  
 'Twixt crimson shame, and anger ashy-pale.  
     Being red, she loves him best, and being white,  
     Her best is bettered with a more delight.

Look how he can, she cannot choose but love,  
 And by her fair immortal hand she swears 80  
 From his soft bosom never to remove  
 Till he take truce with her contending tears,  
     Which long have rained, making her cheeks all wet;  
     And one sweet kiss shall pay this comptless debt.

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56 Tires] A term in falconry applied when the hawk tore the prey thrown to her, and to birds of prey seizing with the beak. From Nares. 67 Look how] Here, as in l. 815, Q has *Looke how* and in l. 925 *Looke how*. Most eds. read *Look, how* but there should be no such comma. The joint phrase *Look how* signifying *however, just as, behold*, is ultimately derived from an Old English construction, as in *loca hwa*, whoever. (See Onions, sense 3 under *look*.) In ll. 67, 815, 925 Cam, Delius, Herford, Pooler *Look, how* Craig, Feuillerat in l. 67 *Look! how* In ll. 815, 925 *Look, how* Chambers in ll. 67, 925 *Look how* In l. 815 *Look, how* Kittredge in all cases *Look how* NCE in l. 67 *Look how* In ll. 815, 925 *Look, how* in l. 79 editors read *Look how* 84 comptless] From Q. Cam, Delius, Craig, Chambers, Herford, Pooler, Feuillerat, NCE *countless* Kittredge *comptless*



Upon this promise did he raise his chin, 85  
 Like a divedapper peering through a wave,  
 Who, being looked on, ducks as quickly in:  
 So offers he to give what she did crave,  
 But when her lips were ready for his pay,  
 He winks, and turns his lips another way. 90

Never did passenger in summer's heat  
 More thirst for drink than she for this good turn.  
 Her help she sees, but help she cannot get;  
 She bathes in water, yet her fire must burn:  
 'O, pity,' gan she cry, 'flint-hearted boy! 95  
 'Tis but a kiss I beg, why art thou coy?

'I have been wooed, as I entreat thee now,  
 Even by the stern and direful god of war,  
 Whose sinewy neck in battle ne'er did bow,  
 Who conquers where he comes in every jar; 100  
 Yet hath he been my captive and my slave,  
 And begged for that which thou unasked shalt have.

'Over my altars hath he hung his lance,  
 His battered shield, his uncontrolléd crest,  
 And for my sake hath learned to sport and dance, 105  
 To toy, to wanton, dally, smile and jest,  
 Scorning his churlish drum and ensign red,  
 Making my arms his field, his tent my bed.

'Thus he that overruled I overswayed,  
 Leading him prisoner in a red-rose chain. 110  
 Strong-tempered steel his stronger strength obeyed,  
 Yet was he servile to my coy disdain.  
 O, be not proud, nor brag not of thy might,  
 For mast'ring her that foiled the god of fight!

86 divedapper] So in Q. Some eds. hyphenate (=didapper or dabchick).  
 110 Leading . . . chain.] Malone cited in connexion with this line Ronsard's  
 Ode xxix:

*Les Muses lierent un iour  
 De chaisnes de roses, Amour,  
 Et . . . l'emprisonnerent.*

See Anders, 59. 114 mast'ring] Q *maistring* Cam and others *mastering*  
 Kittredge, NCE *mast'ring* Further cases where editors have supplied elided *e*  
 are not noticed in the footnotes to this poem.

- 'Touch but my lips with those fair lips of thine—  
Though mine be not so fair, yet are they red—  
The kiss shall be thine own as well as mine.  
What seest thou in the ground? Hold up thy head.  
Look in mine eyeballs, there thy beauty lies:  
Then why not lips on lips, since eyes in eyes? 115
- 'Art thou ashamed to kiss? Then wink again,  
And I will wink: so shall the day seem night.  
Love keeps his revels where there are but twain:  
Be bold to play, our sport is not in sight.  
These blue-veined violets whereon we lean 125  
Never can blab, nor know not what we mean.
- 'The tender spring upon thy tempting lip  
Shews thee unripe; yet mayst thou well be tasted.  
Make use of time, let not advantage slip;  
Beauty within itself should not be wasted. 130  
Fair flowers that are not gathered in their prime  
Rot and consume themselves in little time.
- 'Were I hard-favoured, foul, or wrinkled-old,  
Ill-nurtured, crooked, churlish, harsh in voice,  
O'erworn, despised, rheumatic and cold, 135  
Thick-sighted, barren, lean, and lacking juice,  
Then mightst thou pause, for then I were not for thee;  
But having no defects, why dost abhor me?
- 'Thou canst not see one wrinkle in my brow;  
Mine eyes are grey and bright and quick in turning; 140  
My beauty as the spring doth yearly grow,  
My flesh is soft and plump, my marrow burning;  
My smooth moist hand, were it with thy hand felt,  
Would in thy palm dissolve, or seem to melt.
- 'Bid me discourse, I will enchant thine ear, 145  
Or, like a fairy, trip upon the green;  
Or, like a nymph, with long dishevelled hair,  
Dance on the sands, and yet no footing seen.  
Love is a spirit all compact of fire,  
Not gross to sink, but light, and will aspire. 150
- 'Witness this primrose bank whereon I lie;  
These forceless flowers like sturdy trees support me.

Two strengthless doves will draw me through the sky,  
 From morn till night, even where I list to sport me.  
     Is love so light, sweet boy, and may it be, 155  
     That thou should think it heavy unto thee?

'Is thine own heart to thine own face affected?  
 Can thy right hand seize love upon thy left?  
 Then woo thyself, be of thyself rejected:  
 Steal thine own freedom, and complain on theft. 160  
     Narcissus so himself himself forsook,  
     And died to kiss his shadow in the brook.

'Torches are made to light, jewels to wear,  
 Dainties to taste, fresh beauty for the use,  
 Herbs for their smell, and sappy plants to bear. 165  
 Things growing to themselves are growth's abuse.  
     Seeds spring from seeds and beauty breedeth beauty:  
     Thou wast begot; to get it is thy duty.

'Upon the earth's increase why shouldst thou feed,  
 Unless the earth with thy increase be fed? 170  
 By law of nature thou art bound to breed  
 That thine may live when thou thyself art dead:  
     And so, in spite of death, thou dost survive,  
     In that thy likeness still is left alive.'

By this, the lovesick queen began to sweat, 175  
 For, where they lay, the shadow had forsook them,  
 And Titan, tired in the midday heat,  
 With burning eye did hotly overlook them,  
     Wishing Adonis had his team to guide,  
     So he were like him and by Venus' side. 180

And now Adonis, with a lazy sprite,  
 And with a heavy, dark, disliking eye,  
 His louring brows o'erwhelming his fair sight,  
 Like misty vapours when they blot the sky,  
     Souring his cheeks, cries 'Fie, no more of love! 185  
     The sun doth burn my face: I must remove.'

156 should] Q, Kittredge, NCE *should* Cam, etc. *shouldst*. 181 sprite,] From Q. Cam, Delius, Craig, Chambers, Herford, Pooler, Feuillerat *spright*, Kittredge, NCE *sprite*. 185 Souring] Q *So wring* (mis-spacing). 186 face: I] Q<sup>1</sup> *face I* Other Qq *face, I* Cam, Delius, Craig, Chambers, Herford, Pooler, Feuillerat, NCE *face; I* Kittredge *face. I*

'Ay me,' quoth Venus, 'young, and so unkind!  
 What bare excuses mak'st thou to be gone!  
 I'll sigh celestial breath, whose gentle wind  
 Shall cool the heat of this descending sun: 190  
     I'll make a shadow for thee of my hairs;  
     If they burn too, I'll quench them with my tears.

'The sun that shines from heaven shines but warm,  
 And, lo, I lie between that sun and thee. .  
 The heat I have from thence doth little harm, 195  
 Thine eye darts forth the fire that burneth me;  
     And were I not immortal, life were done  
     Between this heavenly and earthly sun.

'Art thou obdurate, flinty, hard as steel?  
 Nay, more than flint, for stone at rain relenteth. 200  
 Art thou a woman's son, and canst not feel  
 What 'tis to love? how want of love tormenteth?  
     O, had thy mother borne so hard a mind,  
     She had not brought forth thee, but died unkind.

'What am I that thou shouldst contemn me this? 205  
 Or what great danger dwells upon my suit?  
 What were thy lips the worse for one poor kiss?  
 Speak, fair; but speak fair words, or else be mute.  
     Give me one kiss, I'll give it thee again,  
     And one for int'rest, if thou wilt have twain. 210

'Fie, lifeless picture, cold and senseless stone,  
 Well-painted idol, image dull and dead,  
 Statue contenting but the eye alone,  
 Thing like a man, but of no woman bred!  
     Thou art no man, though of a man's complexion, 215  
     For men will kiss even by their own direction.'

This said, impatience chokes her pleading tongue,  
 And swelling passion doth provoke a pause;

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187 'Ay] Q *Ay*, Many earlier editors and Delius *Ah* quoth Venus] In brackets in Q without commas. 188 gone!] Q *gon*? Craig *gone*; Feuillerat *gone*? Others *gone*! 205 this?] Malone explained the line as What am I, that thou should'st contemptuously refuse this favour that I ask? Steevens supposes *this*? here might be read *thus*? Schmidt glosses *this* as *thus* or *so*. Onions treats as meaning *in this way, so*. 208 Speak, . . . but] Q *Speake fatre, but* Cam, Delius, Craig, Chambers, Herford, Pooler, Feuillerat, NCE *Speak, fair; but* Kittredge *Speak, fair!* but 211 lifeless] Q, Kittredge *liveless* 212 Well-painted] Gildon's hyphen, omitted by Cam, Pooler. 213 Statue] Q *Statle*

Red cheeks and fiery eyes blaze forth her wrong:  
 Being judge in love, she cannot right her cause. 220  
 And now she weeps, and now she fain would speak,  
 And now her sobs do her intendments break.

Sometime she shakes her head, and then his hand,  
 Now gazeth she on him, now on the ground;  
 Sometime her arms infold him like a band. 225  
 She would, he will not in her arms be bound:  
 And when from thence he struggles to be gone,  
 She locks her lily fingers one in one.

'Fondling,' she saith, 'since I have hemmed thee here  
 Within the circuit of this ivory pale, 230  
 I'll be a park, and thou shalt be my deer:  
 Feed where thou wilt, on mountain or in dale;  
 Graze on my lips, and if those hills be dry,  
 Stray lower, where the pleasant fountains lie.

'Within this limit is relief enough, 235  
 Sweet bottom-grass and high delightful plain,  
 Round rising hillocks, brakes obscure and rough,  
 To shelter thee from tempest and from rain:  
 Then be my deer, since I am such a park;  
 No dog shall rouse thee, though a thousand bark.' 240

At this Adonis smiles as in disdain,  
 That in each cheek appears a pretty dimple:  
 Love made those hollows, if himself were slain,  
 He might be buried in a tomb so simple,  
 Foreknowing well, if there he came to lie, 245  
 Why, there Love lived, and there he could not die.

These lovely caves, these round enchanting pits,  
 Opened their mouths to swallow Venus' liking.  
 Being mad before, how doth she now for wits?  
 Struck dead at first, what needs a second striking? 250  
 Poor queen of love, in thine own law forlorn,  
 To love a cheek that smiles at thee in scorn!

Now which way shall she turn? What shall she say?  
 Her words are done, her woes the more increasing. 255  
 The time is spent, her object will away,  
 And from her twining arms doth urge releasing.

'Pity,' she cries, 'some favour, some remorse!'  
Away he springs, and hasteth to his horse.

But, lo, from forth a copse that neighbours by,  
A breeding jennet, lusty, young and proud, 260  
Adonis' trampling courser doth espy,  
And forth she rushes, snorts and neighs aloud.  
The strong-necked steed, being tied unto a tree,  
Breaketh his rein and to her straight goes he.

Imperiously he leaps, he neighs, he bounds, 265  
And now his woven girths he breaks asunder;  
The bearing earth with his hard hoof he wounds,  
Whose hollow womb resounds like heaven's thunder.  
The iron bit he crusheth 'tween his teeth,  
Controlling what he was controlléd with. 270

His ears up-pricked; his braided hanging mane  
Upon his compassed crest now stand on end;  
His nostrils drink the air, and forth again,  
As from a furnace, vapours doth he send:  
His eye, which scornfully glisters like fire, 275  
Shows his hot courage and his high desire.

Sometime he trots, as if he told the steps,  
With gentle majesty and modest pride;  
Anon he rears upright, curvets and leaps,  
As who should say 'Lo, thus my strength is tried; 280  
And this I do to captivate the eye  
Of the fair breeder that is standing by.'

What recketh he his rider's angry stir,  
His flattering 'Holla' or his 'Stand, I say' ?  
What cares he now for curb or pricking spur ? 285  
For rich caparisons or trappings gay ?  
He sees his love, and nothing else he sees,  
For nothing else with his proud sight agrees.

Look when a painter would surpass the life,  
In limning out a well-proportioned steed, . 290  
His art with nature's workmanship at strife,  
As if the dead the living should exceed :

272 stand] Later Qq read *stands* Malone, Knight, etc., remark that *mane* is treated as plural. Editors *stand* 288 For] Q *For* Dyce, Craig, Feuillerat Nor 289 Look when] Q *Looke when* Editors *Look, when* 290 well-proportioned] Staunton's hyphen. Cam, Pooler omit.

So did this horse excel a common one  
In shape, in courage, colour, pace and bone.

Round-hoofed, short-jointed, fetlocks shag and long, 295  
Broad breast, full eye, small head and nostril wide,  
High crest, short ears, straight legs and passing strong,  
Thin mane, thick tail, broad buttock, tender hide:  
Look what a horse should have he did not lack,  
Save a proud rider on so proud a back. 300

Sometime he scuds far off, and there he stares.  
Anon he starts at stirring of a feather:  
To bid the wind a base he now prepares,  
And whe'er he run or fly they know not whether:  
For through his mane and tail the high wind sings, 305  
Fanning the hairs, who wave like feathered wings.

He looks upon his love and neighs unto her:  
She answers him, as if she knew his mind.  
Being proud, as females are, to see him woo her,  
She puts on outward strangeness, seems unkind, 310  
Spurns at his love and scorns the heat he feels,  
Beating his kind embracements with her heels.

Then, like a melancholy malcontent,  
He vails his tail, that, like a falling plume,  
Cool shadow to his melting buttock lent. 315  
He stamps, and bites the poor flies in his fume.  
His love, perceiving how he was enraged,  
Grew kinder, and his fury was assuaged.

His testy master goeth about to take him,  
When, lo, the unbacked breeder, full of fear, 320  
Jealous of catching, swiftly doth forsake him,  
With her the horse, and left Adonis there.  
As they were mad, unto the wood they hie them,  
Outstripping crows that strive to overfly them.

All swol'n and chafing, down Adonis sits, 325  
Banning his boist'rous and unruly beast:

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299 Look what] = Whatever. Editors *Look, what* 303 bid . . . base] = challenge the wind to a race. 304 whe'er] *Q where* Cam, Chambers, Herford *whether* Delius, Craig, Feuillerat, Kittredge *whe'r* Pooler *where* NCE *whe'er* 317 was] From *Q<sup>1-3</sup>*. *Q<sup>4</sup>* etc. *is* Cam, Chambers, Pooler, Feuillerat, NCE *was* Delius, Craig, Herford, Kittredge *is*

And now the happy season once more fits  
 That lovesick Love by pleading may be blest;  
 For lovers say, the heart hath treble wrong  
 When it is barred the aidance of the tongue. 330

An oven that is stopped, or river stayed,  
 Burneth more hotly, swelleth with more rage:  
 So of concealed sorrow may be said,  
 Free vent of words love's fire doth assuage;  
 But when the heart's attorney once is mute, 335  
 The client breaks, as desperate in his suit.

He sees her coming, and begins to glow,  
 Even as a dying coal revives with wind,  
 And with his bonnet hides his angry brow,  
 Looks on the dull earth with disturbed mind, 340  
 Taking no notice that she is so nigh,  
 For all askance he holds her in his eye.

O, what a sight it was, wistly to view  
 How she came stealing to the wayward boy!  
 To note the fighting conflict of her hue, 345  
 How white and red each other did destroy!  
 But now her cheek was pale, and by and by  
 It flashed forth fire, as lightning from the sky.

Now was she just before him as he sat,  
 And like a lowly lover down she kneels;  
 With one fair hand she heaveth up his hat, 350  
 Her other tender hand his fair cheek feels.  
 His tend'rer cheek receives her soft hand's print,  
 As apt as new-fall'n snow takes any dint.

O, what a war of looks was then between them! 355  
 Her eyes petitioners to his eyes suing;  
 His eyes saw her eyes as they had not seen them;  
 Her eyes wooed still, his eyes disdained the wooing:  
 And all this dumb play had his acts made plain 360  
 With tears, which chorus-like her eyes did rain.

Full gently now she takes him by the hand,  
 A lily prisoned in a gaol of snow,  
 Or ivory in an alabaster band;  
 So white a friend engirts so white a foe:



- This beauteous combat, wilful and unwilling,  
Showed like two silver doves that sit a-billing. 365
- Once more the engine of her thoughts began:  
'O fairest mover on this mortal round,  
Would thou wert as I am, and I a man,  
My heart all whole as thine, thy heart my wound! 370  
For one sweet look thy help I would assure thee,  
Though nothing but my body's bane would cure thee.'
- 'Give me my hand,' saith he; 'why dost thou feel it?'  
'Give me my heart,' saith she, 'and thou shalt have it.  
O, give it me, lest thy hard heart do steel it, 375  
And being steeled, soft sighs can never grave it.  
Then love's deep groans I never shall regard,  
Because Adonis' heart hath made mine hard.'
- 'For shame,' he cries, 'let go, and let me go;  
My day's delight is past, my horse is gone, 380  
And 'tis your fault I am bereft him so.  
I pray you hence, and leave me here alone;  
For all my mind, my thought, my busy care,  
Is how to get my palfrey from the mare.'
- Thus she replies: 'Thy palfrey, as he should, 385  
Welcomes the warm approach of sweet desire.  
Affection is a coal that must be cooled,  
Else, suffered, it will set the heart on fire.  
The sea hath bounds, but deep desire hath none:  
Therefore no marvel though thy horse be gone. 390
- 'How like a jade he stood, tied to the tree,  
Servilely mastered with a leathern rein!  
But when he saw his love, his youth's fair fee,  
He held such petty bondage in disdain,  
Throwing the base thong from his bending crest, 395  
Enfranchising his mouth, his back, his breast.
- 'Who sees his true-love in her naked bed,  
Teaching the sheets a whiter hue than white,  
But, when his glutton eye so full hath fed,  
His other agents aim at like delight? 400

Who is so faint, that dares not be so bold  
To touch the fire, the weather being cold?

'Let me excuse thy courser, gentle boy;  
And learn of him, I heartily beseech thee,  
To take advantage on presented joy: 405  
Though I were dumb, yet his proceedings teach thee.  
O, learn to love: the lesson is but plain,  
And once made perfect, never lost again.'

'I know not love,' quoth he, 'nor will not know it,  
Unless it be a boar, and then I chase it. 410  
'Tis much to borrow, and I will not owe it.  
My love to love is love but to disgrace it;  
For I have heard it is a life in death,  
That laughs, and weeps, and all but with a breath.

'Who wears a garment shapeless and unfinished? 415  
Who plucks the bud before one leaf put forth?  
If springing things be any jot diminished,  
They wither in their prime, prove nothing worth.  
The colt that's backed and burthened being young  
Loseth his pride, and never waxeth strong. 420

'You hurt my hand with wringing: let us part,  
And leave this idle theme, this bootless chat.  
Remove your siege from my unyielding heart:  
To love's alarms it will not ope the gate.  
Dismiss your vows, your feigned tears, your flatt'ry; 425  
For where a heart is hard they make no batt'ry.'

'What! canst thou talk?' quoth she, 'hast thou a tongue?  
O, would thou hadst not, or I had no hearing!  
Thy mermaid's voice hath done me double wrong.  
I had my load before, now pressed with bearing: 430  
Melodious discord, heavenly tune harsh-sounding,  
Ear's deep-sweet music, and heart's deep-sore wounding.

'Had I no eyes but ears, my ears would love  
That inward beauty and invisible;

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401 dares] Late Qq, Delius, Craig, Chambers, Herford, Feuillerat, NCE *dare*  
Cam, Pooler, Kittredge *dares* 409 quoth he,] In brackets in Q without  
commas. 419 burthened] Cam, Pooler, Feuillerat, Kittredge *burthen'd*  
Delius, Craig, Chambers, Herford, NCE *burden'd* 427 talk? quoth she,] Q  
*talke* (quoth she)

Or were I deaf, thy outward parts would move 435  
Each part in me that were but sensible.

Though neither eyes nor ears, to hear nor see,  
Yet should I be in love by touching thee.

'Say, that the sense of feeling were bereft me,  
And that I could not see, nor hear, nor touch, 440  
And nothing but the very smell were left me,  
Yet would my love to thee be still as much;

For from the stillitory of thy face excelling  
Comes breath perfumed, that breedeth love by smelling.

'But, O, what banquet wert thou to the taste, 445  
Being nurse and feeder of the other four!  
Would they not wish the feast might ever last,  
And bid Suspicion double-lock the door,

Lest Jealousy, that sour unwelcome guest,  
Should by his stealing in disturb the feast?' 450

Once more the ruby-coloured portal opened,  
Which to his speech did honey passage yield;  
Like a red morn, that ever yet betokened  
Wrack to the seaman, tempest to the field,  
Sorrow to shepherds, woe unto the birds, 455  
Gusts and foul flaws to herdmen and to herds.

This ill presage advisedly she marketh:  
Even as the wind is hushed before it raineth,  
Or as the wolf doth grin before he barketh,  
Or as the berry breaks before it staineth, 460  
Or like the deadly bullet of a gun,  
His meaning struck her ere his words begun.

And at his look she flatly falleth down,  
For looks kill love, and love by looks reviveth.  
A smile recures the wounding of a frown; 465  
But blessed bankrupt that by love so thriveth!  
The silly boy, believing she is dead,  
Claps her pale cheek, till clapping makes it red;

443 stillitory] From Q. Malone, etc., Delius, Craig, Feuillerat *still'tory* 446  
four!] Q *four*, 457-462] Punctuation in Q is *marketh*, . . . *raineth*: . . .  
*barketh*: . . . *staineth*: . . . *gun*: . . . *begun*. 466 bankrupt] Q, Kittredge *bank-*  
*rou* 468 red:] Q *red*.

And all amazed brake off his late intent,  
 For sharply he did think to reprehend her, 470  
 Which cunning love did wittily prevent.  
 Fair fall the wit that can so well defend her!

For on the grass she lies as she were slain,  
 Till his breath breatheth life in her again.

He wrings her nose, he strikes her on the cheeks, 475  
 He bends her fingers, holds her pulses hard,  
 He chafes her lips, a thousand ways he seeks  
 To mend the hurt that his unkindness marred.

He kisses her, and she, by her good will,  
 Will never rise, so he will kiss her still. 480

The night of sorrow now is turned to day.  
 Her two blue windows faintly she upheaveth,  
 Like the fair sun, when in his fresh array  
 He cheers the morn, and all the earth relieveth:  
 And as the bright sun glorifies the sky, 485  
 So is her face illumined with her eye;

Whose beams upon his hairless face are fixed  
 As if from thence they borrowed all their shine.  
 Were never four such lamps together mixed,  
 Had not his clouded with his brow's repine; 490  
 But hers, which through the crystal tears gave light,  
 Shone like the moon in water seen by night.

'O, where am I?' quoth she, 'in earth or heaven,  
 Or in the ocean drenched, or in the fire?  
 What hour is this? or morn or weary even? 495  
 Do I delight to die, or life desire?  
 But now I lived, and life was death's annoy;  
 But now I died, and death was lively joy.

'O, thou didst kill me: kill me once again.  
 Thy eyes' shrewd tutor, that hard heart of thine, 500  
 Hath taught them scornful tricks, and such disdain,  
 That they have murdered this poor heart of mine;  
 And these mine eyes, true leaders to their queen,  
 But for thy piteous lips no more had seen.

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472 Fair fall] Q *Faire-fall* 484 earth] Q *earth* Q<sup>a</sup> onwards world Malone, etc.,  
 Craig world 486 eye:] Q *eye*. 493 I?' quoth she,] Q *I (quoth she)* 500 eyes'  
 shrewd] Q *eyes shrowd* Q 1630 eyes, shrew'd Delius eyes' shrew'd Kittredge  
 eyes' shrowd

- 'Long may they kiss each other, for this cure! 505  
 O, never let their crimson liveries wear!  
 And as they last, their verdure still endure,  
 To drive infection from the dangerous year!  
     That the stargazers, having writ on death,  
     May say the plague is banished by thy breath. 510
- 'Pure lips, sweet seals in my soft lips imprinted,  
 What bargains may I make, still to be sealing?  
 To sell myself I can be well contented,  
 So thou wilt buy, and pay, and use good dealing;  
     Which purchase if thou make, for fear of slips 515  
     Set thy seal-manual on my wax-red lips.
- 'A thousand kisses buys my heart from me;  
 And pay them at thy leisure, one by one.  
 What is ten hundred touches unto thee?  
 Are they not quickly told and quickly gone? 520  
     Say, for non-payment that the debt should double,  
     Is twenty hundred kisses such a trouble?
- 'Fair queen,' quoth he, 'if any love you owe me,  
 Measure my strangeness with my unripe years.  
 Before I know myself, seek not to know me; 525  
 No fisher but the ungrown fry forbears.  
     The mellow plum doth fall, the green sticks fast,  
     Or being early plucked is sour to taste.
- 'Look, the world's comforter, with weary gait,  
 His day's hot task hath ended in the west; 530  
 The owl, night's herald, shrieks, 'tis very late;  
 The sheep are gone to fold, birds to their nest;  
     And coal-black clouds that shadow heaven's light  
     Do summon us to part and bid good night.
- 'Now let me say "Good night," and so say you: 535  
 If you will say so, you shall have a kiss.'  
 'Good night,' quoth she; and, ere he says 'Adieu,'  
 The honey fee of parting tendered is.  
     Her arms do lend his neck a sweet embrace;  
     Incorporate then they seem: face grows to face. 540

505, 506, 508 cure! . . . wear! . . . year!] Q *cure*, . . . *weare*, . . . *yeare*:  
 516 seal-manual] Q *seale manuall*, Malone's hyphen. 523 quoth he,]  
 Bracketed in Q without commas. 531 night's herald,] Bracketed in Q with-  
 out commas. 537 quoth she;] Q (*quoth she*)

Till, breathless, he disjoined, and backward drew  
 The heavenly moisture, that sweet coral mouth,  
 Whose precious taste her thirsty lips well knew,  
 Whereon they surfeit, yet complain on drouth:  
     He with her plenty pressed, she faint with dearth, 545  
     Their lips together glued, fall to the earth.

Now quick desire hath caught the yielding prey,  
 And glutton-like she feeds, yet never filleth.  
 Her lips are conquerors, his lips obey,  
 Paying what ransom the insulter willet; 550  
     Whose vulture thought doth pitch the price so high  
     That she will draw his lips' rich treasure dry.

And having felt the sweetness of the spoil,  
 With blindfold fury she begins to forage;  
 Her face doth reek and smoke, her blood doth boil, 555  
 And careless lust stirs up a desperate courage,  
     Planting oblivion, beating reason back,  
     Forgetting shame's pure blush and honour's wrack.

Hot, faint and weary, with her hard embracing,  
 Like a wild bird being tamed with too much handling, 560  
 Or as the fleet-foot roe that's tired with chasing,  
 Or like the froward infant stilled with dandling,  
     He now obeys, and now no more resisteth,  
     While she takes all she can, not all she listeth.

What wax so frozen but dissolves with temp'ring, 565  
 And yields at last to every light impression?  
 Things out of hope are compassed oft with vent'ring,  
 Chiefly in love, whose leave exceeds commission:  
     Affection faints not like a pale-faced coward,  
     But then woos best when most his choice is froward. 570

When he did frown, O, had she then gave over,  
 Such nectar from his lips she had not sucked.  
 Foul words and frowns must not repel a lover:  
 What though the rose have prickles, yet 'tis plucked.  
     Were beauty under twenty locks kept fast, 575  
     Yet love breaks through and picks them all at last.

565-567 temp'ring, . . . vent'ring,] Q *tempring*, . . . *ventring* Cam, Delius,  
 Craig, Chambers, Herford, Feuillerat *tempering*, . . . *venturing*, Pooler,  
 Kittredge, NCE *temp'ring* . . . *vent'ring*,

For pity now she can no more detain him;  
 The poor fool prays her that he may depart.  
 She is resolved no longer to restrain him,  
 Bids him farewell, and look well to her heart, 580  
     The which, by Cupid's bow she doth protest,  
     He carries thence incaged in his breast.

'Sweet boy,' she says, 'this night I'll waste in sorrow,  
 For my sick heart commands mine eyes to watch.  
 Tell me, love's master, shall we meet to-morrow? 585  
 Say, shall we? shall we? wilt thou make the match?'  
     He tells her, no; to-morrow he intends  
     To hunt the boar with certain of his friends.

'The boar!' quoth she; whereat a sudden pale,  
 Like lawn being spread upon the blushing rose, 590  
 Usurps her cheek: she trembles at his tale,  
 And on his neck her yoking arms she throws.  
     She sinketh down, still hanging by his neck,  
     He on her belly falls, she on her back.

Now is she in the very lists of love, 595  
 Her champion mounted for the hot encounter.  
 All is imaginary she doth prove,  
 He will not manage her, although he mount her;  
     That worse than Tantalus' is her annoy,  
     To clip Elysium, and to lack her joy. 600

Even so poor birds, deceived with painted grapes,  
 Do surfeit by the eye and pine the maw;  
 Even so she languisheth in her mishaps  
 As those poor birds that helpless berries saw.  
     The warm effects which she in him finds missing 605  
     She seeks to kindle with continual kissing.

But all in vain. Good queen, it will not be!  
 She hath assayed as much as may be proved;  
 Her pleading hath deserved a greater fee;  
 She's Love, she loves, and yet she is not loved. 610  
     'Fie, fie,' he says, 'you crush me; let me go!  
     You have no reason to withhold me so.'

589 boar! quoth she;] Q *boare* (*quoth she*) 594 falls,] Q *fall's*, 601, 602 Even  
 . . . maw;] The story is from Pliny illustrating the expertness of Zeuxis as a  
 painter. Holland's *Pliny*, vol. II, Bk. xxxv, ch. x, p. 535. 601 so] Late Qq,  
 Delius, Craig, Chambers, Herford as Cam, Pooler, Feuillerat, Kittredge,  
 NCE so 607 vain. Good . . . be!] Q *vaine*, *good . . . bee*,

'Thou hadst been gone,' quoth she, 'sweet boy, ere this,  
But that thou told'st me thou wouldst hunt the boar.  
O, be advised: thou know'st not what it is 615  
With javelin's point a churlish swine to gore,  
Whose tushes never sheathed he whetteth still,  
Like to a mortal butcher, bent to kill.

'On his bow-back he hath a battle set  
Of bristly pikes that ever threat his foes; 620  
His eyes, like glowworms, shine when he doth fret;  
His snout digs sepulchres where'er he goes;  
Being moved, he strikes whate'er is in his way,  
And whom he strikes his crooked tushes slay.

'His brawny sides, with hairy bristles armed, 625  
Are better proof than thy spear's point can enter;  
His short thick neck cannot be easily harmed;  
Being ireful, on the lion he will venter.  
The thorny brambles and embracing bushes,  
As fearful of him, part; through whom he rushes. 630

'Alas, he nought esteems that face of thine,  
To which Love's eyes pays tributary gazes;  
Nor thy soft hands, sweet lips and crystal eyne,  
Whose full perfection all the world amazes;  
But having thee at vantage—wondrous dread!— 635  
Would root these beauties as he roots the mead.

'O, let him keep his loathsome cabin still;  
Beauty hath nought to do with such foul fiends.  
Come not within his danger by thy will:  
They that thrive well take counsel of their friends. 640  
When thou didst name the boar, not to dissemble,  
I feared thy fortune, and my joints did tremble.

'Didst thou not mark my face? Was it not white?  
Sawest thou not signs of fear lurk in mine eye?  
Grew I not faint? and fell I not downright? 645  
Within my bosom, whereon thou dost lie,

613 quoth she,] Bracketed in Q without commas. 624 crooked] From Q. Boswell, Dyce, etc., *Delius cruel* 627 easily] Disyllable. Q<sup>s</sup> *easily* 628 venter.] Q *venter*, Cam, Delius, Craig, Herford, Feuilletat *venture*: Pooler *venter*: Kittredge *venter*. Chambers, NCE *venture*. 632 eyes pays] Q *eyes pates* Malone, etc., Cam, Delius, Craig, Chambers, Herford; Pooler, Feuilletat *eyes pay* Kittredge, NCE *eyes pays* 635] Dashes replace Q's bracket. 644 Sawest] From Q. Chambers, Kittredge *Sawest* Others *Saw'st*



My boding heart pants, beats, and takes no rest,  
But, like an earthquake, shakes thee on my breast.

'For where Love reigns, disturbing Jealousy  
Doth call himself Affection's sentinel; 650  
Gives false alarms, suggesteth mutiny,  
And in a peaceful hour doth cry "Kill, kill!"  
Distemp'ring gentle Love in his desire,  
As air and water do abate the fire.

'This sour informer, this bate-breeding spy, 655  
This canker that eats up Love's tender spring,  
This carry-tale, dissentious Jealousy,  
That sometime true news, sometime false doth bring,  
Knocks at my heart, and whispers in mine ear,  
That if I love thee, I thy death should fear: 660

'And more than so, presenteth to mine eye  
The picture of an angry-chafing boar,  
Under whose sharp fangs on his back doth lie  
An image like thyself, all stained with gore;  
Whose blood upon the fresh flowers being shed 665  
Doth make them droop with grief and hang the head.

'What should I do, seeing thee so indeed,  
That tremble at th' imagination?  
The thought of it doth make my faint heart bleed,  
And fear doth teach it divination: 670  
I prophesy thy death, my living sorrow,  
If thou encounter with the boar to-morrow.

'But if thou needs wilt hunt, be ruled by me:  
Uncouple at the timorous flying hare,  
Or at the fox which lives by subtlety, 675  
Or at the roe which no encounter dare.  
Pursue these fearful creatures o'er the downs,  
And on thy well-breathed horse keep with thy hounds.

'And when thou hast on foot the purblind hare,  
Mark the poor wretch, to overshoot his troubles, 680

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660 fear:] Q *feare*. 662 angry-chafing] Malone's hyphen. Chambers, Kittredge, NCE omit it. 680 overshoot] Q *ouer-shut* Steevens's change, generally followed. Q glossed by Schmidt as *overshoot*. NED explains *overshut* as obsolete form of *overshoot*, to . . . pass beyond. Onions glosses *overshoot* as to escape from. Q spelling indicates vowel-shortening. See Kökeritz, 238.

How he outruns the wind, and with what care  
 He cranks and crosses with a thousand doubles.  
 The many musits through the which he goes  
 Are like a labyrinth to amaze his foes.

'Sometime he runs among a flock of sheep, 685  
 To make the cunning hounds mistake their smell,  
 And sometime where earth-delving conies keep,  
 To stop the loud pursuers in their yell;  
 And sometime sorteth with a herd of deer:  
 Danger deviseth shifts; wit waits on fear: 690

'For there his smell with others being mingled,  
 The hot scent-snuffing hounds are driven to doubt,  
 Ceasing their clamorous cry till they have singled  
 With much ado the cold fault cleanly out;  
 Then do they spend their mouths: Echo replies, 695  
 As if another chase were in the skies.

'By this, poor Wat, far off upon a hill,  
 Stands on his hinder legs with list'ning ear,  
 To hearken if his foes pursue him still.  
 Anon their loud alarums he doth hear; 700  
 And now his grief may be comparéd well  
 To one sore sick that hears the passing-bell.

'Then shalt thou see the dew-bedabbled wretch  
 Turn, and return, indenting with the way;  
 Each envious brier his weary legs do scratch, 705  
 Each shadow makes him stop, each murmur stay.  
 For misery is trodden on by many,  
 And being low never relieved by any.

'Lie quietly, and hear a little more;  
 Nay, do not struggle, for thou shalt not rise. 710  
 To make thee hate the hunting of the boar,  
 Unlike myself thou hear'st me moralize,  
 Applying this to that, and so to so;  
 For love can comment upon every woe.

'Where did I leave?' 'No matter where,' quoth he; 715  
 'Leave me, and then the story aptly ends:

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705 do] Q do Q<sup>8</sup>, Cam, Delius, Craig, Chambers, Herford, Pooler, Feuillerat  
 doth Kittredge, NCE do 715, 717, 720 quoth he; . . . quoth she. . . quoth she,]  
 Q (quoth he) . . . (quoth she?) . . . (quoth she)

The night is spent.' 'Why, what of that?' quoth she.  
 'I am,' quoth he, 'expected of my friends;  
 And now 'tis dark, and going I shall fail.'  
 'In night,' quoth she, 'desire sees best of all. 720

'But if thou fall, O, then imagine this,  
 The earth, in love with thee, thy footing trips,  
 And all is but to rob thee of a kiss.  
 Rich preys make true men thieves; so do thy lips  
 Make modest Dian cloudy and forlorn, 725  
 Lest she should steal a kiss, and die forsworn.

'Now of this dark night I perceive the reason:  
 Cynthia for shame obscures her silver shine,  
 Till forging Nature be condemned of treason  
 For stealing moulds from heaven that were divine; 730  
 Wherein she framed thee, in high heaven's despite,  
 To shame the sun by day and her by night.

'And therefore hath she bribed the Destinies  
 To cross the curious workmanship of Nature,  
 To mingle beauty with infirmities 735  
 And pure perfection with impure defeature;  
 Making it subject to the tyranny  
 Of mad mischances and much misery;

'As burning fevers, agues pale and faint,  
 Life-poisoning pestilence and frenzies wood, 740  
 The marrow-eating sickness, whose attaint  
 Disorder breeds by heating of the blood.  
 Surfeits, imposthumes, grief and damned despair,  
 Swear Nature's death for framing thee so fair.

'And not the least of all these maladies 745  
 But in one minute's fight brings beauty under.  
 Both favour, savour, hue and qualities,  
 Whereat th' impartial gazer late did wonder,  
 Are on the sudden wasted, thawed and done,  
 As mountain snow melts with the midday sun. 750

'Therefore, despite of fruitless chastity,  
 Love-lacking vestals and self-loving nuns,  
 That on the earth would breed a scarcity  
 And barren dearth of daughters and of sons,

Be prodigal: the lamp that burns by night  
Dries up his oil to lend the world his light. 755

'What is thy body but a swallowing grave,  
Seeming to bury that posterity  
Which by the rights of time thou needs must have,  
If thou destroy them not in dark obscurity? 760  
If so, the world will hold thee in disdain,  
Sith in thy pride so fair a hope is slain.

'So in thyself thyself art made away;  
A mischief worse than civil home-bred strife,  
Or theirs whose desperate hands themselves do slay, 765  
Or butcher-sire that reaves his son of life.  
Foul cank'ring rust the hidden treasure frets,  
But gold that's put to use more gold begets.'

'Nay, then,' quoth Adon, 'you will fall again  
Into your idle over-handled theme. 770  
The kiss I gave you is bestowed in vain,  
And all in vain you strive against the stream;  
For, by this black-faced night, desire's foul nurse,  
Your treatise makes me like you worse and worse.

'If love have lent you twenty thousand tongues, 775  
And every tongue more moving than your own,  
Bewitching like the wanton mermaid's songs,  
Yet from mine ear the tempting tune is blown;  
For know, my heart stands armed in mine ear,  
And will not let a false sound enter there, 780

'Lest the deceiving harmony should run  
Into the quiet closure of my breast;  
And then my little heart were quite undone,  
In his bedchamber to be barred of rest.  
No, lady, no! My heart longs not to groan, 785  
But soundly sleeps while now it sleeps alone.

'What have you urged that I cannot reprove?  
The path is smooth that leadeth on to danger.  
I hate not love, but your device in love  
That lends embracements unto every stranger. 790

765 Or] Craig Of 766] Cf. 3 Henry VI, II v 79; VA 1159-60. 769 quoth Adon,] Bracketed in Q without commas. 780 there,] Q there. 785 no] My] Q no, my

You do it for increase: O strange excuse,  
When reason is the bawd to lust's abuse!

'Call it not love, for Love to heaven is fled  
Since sweating Lust on earth usurped his name;  
Under whose simple semblance he hath fed 795  
Upon fresh beauty, blotting it with blame;  
Which the hot tyrant stains and soon bereaves,  
As caterpillars do the tender leaves.'

'Love comforteth like sunshine after rain,  
But Lust's effect is tempest after sun; 800  
Love's gentle spring doth always fresh remain,  
Lust's winter comes ere summer half be done;  
Love surfeits not, Lust like a glutton dies;  
Love is all truth, Lust full of forged lies.

'More I could tell, but more I dare not say: 805  
The text is old, the orator too green.  
Therefore, in sadness, now I will away:  
My face is full of shame, my heart of teen.  
Mine ears, that to your wanton talk attended,  
Do burn themselves for having so offended.' 810

With this he breaketh from the sweet embrace  
Of those fair arms which bound him to her breast,  
And homeward through the dark laund runs apace;  
Leaves Love upon her back deeply distressed.  
Look how a bright star shooteth from the sky, 815  
So glides he in the night from Venus' eye:

Which after him she darts, as one on shore  
Gazing upon a late-embarked friend,  
Till the wild waves will have him seen no more,  
Whose ridges with the meeting clouds contend: 820  
So did the merciless and pitchy night  
Fold in the object that did feed her sight.

Whereat amazed, as one that unaware  
Hath dropped a precious jewel in the flood,  
Or stonished as night-wand'ers often are, 825  
Their light blown out in some mistrustful wood;

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791, 792 excuse, . . . abuse!] Q *excuse!* . . . *abuse*. 815 Look how] See note to l. 67. 816 eye:] Q *eye*.

Even so confounded in the dark she lay,  
Having lost the fair discovery of her way.

And now she beats her heart, whereat it groans,  
That all the neighbour caves, as seeming troubled, 830  
Make verbal repetition of her moans;  
Passion on passion deeply is redoubled:  
'Ay me!' she cries, and twenty times, 'Woe, woe!'  
And twenty echoes twenty times cry so.

She, marking them, begins a wailing note, 835  
And sings extemporally a woeful ditty,  
How love makes young men thrall, and old men dote;  
How love is wise in folly, foolish-witty:  
Her heavy anthem still concludes in woe,  
And still the choir of echoes answer so. 840

Her song was tedious, and outwore the night,  
For lovers' hours are long, though seeming short.  
If pleased themselves, others, they think, delight  
In suchlike circumstance, with suchlike sport:  
Their copious stories, oftentimes begun, 845  
End without audience, and are never done.

For who hath she to spend the night withal  
But idle sounds resembling parasites;  
Like shrill-tongued tapsters answering every call,  
Soothing the humour of fantastic wits? 850  
She says "'Tis so:' they answer all "'Tis so;'  
And would say after her, if she said 'No.'

Lo, here the gentle lark, weary of rest,  
From his moist cabinet mounts up on high,  
And wakes the morning, from whose silver breast 855  
The sun ariseth in his majesty;  
Who doth the world so gloriously behold  
That cedar-tops and hills seem burnished gold.

Venus salutes him with this fair good-morrow:  
'O thou clear god, and patron of all light, 860

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833 'Ay] Malone, Delius *Ah* 838 foolish-witty:] Malone added hyphen.  
848 parasites:] *Q parasites?* Cam, Delius, Craig, Pooler, Feuillerat *parasites*;  
Chambers, Herford *parasites*, Kittredge, NCE *parasits*, 858 cedar-tops]  
Gildon added hyphen. Chambers, Kittredge omit hyphen.

From whom each lamp and shining star doth borrow  
 The beauteous influence that makes him bright, '  
     There lives a son that sucked an earthly mother  
     May lend thee light, as thou dost lend to other.'

This said, she hasteth to a myrtle grove, 865  
 Musing the morning is so much o'erworn,  
 And yet she hears no tidings of her love.  
 She hearkens for his hounds and for his horn.  
     Anon she hears them chant it lustily,  
     And all in haste she coasteth to the cry. 870

And as she runs, the bushes in the way  
 Some catch her by the neck, some kiss her face,  
 Some twined about her thigh to make her stay:  
 She wildly breaketh from their strict embrace,  
     Like a milch doe, whose swelling dugs do ache 875  
     Hasting to feed her fawn hid in some brake.

By this she hears the hounds are at a bay,  
 Whereat she starts, like one that spies an adder  
 Wreathed up in fatal folds just in his way,  
 The fear whereof doth make him shake and shudder; 880  
     Even so the timorous yelping of the hounds  
     Appals her senses and her spirit confounds.

For now she knows it is no gentle chase,  
 But the blunt boar, rough bear, or lion proud,  
 Because the cry remaineth in one place, 885  
 Where fearfully the dogs exclaim aloud:  
     Finding their enemy to be so curst,  
     They all strain court'sy who shall cope him first.

This dismal cry rings sadly in her ear,  
 Through which it enters to surprise her heart; 890  
 Who, overcome by doubt and bloodless fear,  
 With cold-pale weakness numbs each feeling part:

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870 coasteth] A hunting term. "To coast was to turn aside in such a manner as to cut off the corner and so intercept the hare" (A. Forbes Sieveking in Sh. Eng., ii 369). 873 twined] Q *twin'd* *twine* vb. is from M.E. *twinen*. The *d* of *twin'd* is excrement as in *swoond*, *vild*, etc., and *beguuld* in *Lucrece*, 1544. Thus *twined* is in present tense. See Kökeritz, 299 f. Rollins, 85, records that Miss Porter supported *twin'd* and Collier, Dyce, Delius and others adopted it. Following earlier editors, Cam, Craig, Chambers, Herford, Pooler, Feuillerat, Kittredge, NCE read *twine* 876 brake.] Q *brake*, 882 spirit] One syllable.

Like soldiers, when their captain once doth yield,  
They basely fly, and dare not stay the field.

Thus stands she in a trembling ecstasy, 895  
Till, cheering up her senses all dismayed,  
She tells them 'tis a causeless fantasy,  
And childish error, that they are afraid;  
Bids them leave quaking, bids them fear no more:  
And with that word she spied the hunted boar; 900

Whose frothy mouth, bepainted all with red,  
Like milk and blood being mingled both together,  
A second fear through all her sinews spread,  
Which madly hurries her she knows not whither.  
This way she runs, and now she will no further, 905  
But back retires to rate the boar for murder.

A thousand spleens bear her a thousand ways;  
She treads the path that she untreads again;  
Her more than haste is mated with delays,  
Like the proceedings of a drunken brain, 910  
Full of respects, yet nought at all respecting;  
In hand with all things, nought at all effecting.

Here kennelled in a brake she finds a hound,  
And asks the weary caitiff for his master;  
And there another licking of his wound, 915  
'Gainst venom'd sores the only sovereign plaster;  
And here she meets another sadly scowling,  
To whom she speaks, and he replies with howling.

When he hath ceased his ill-resounding noise,  
Another flap-mouthed mourner, black and grim, 920  
Against the welkin volleys out his voice;  
Another and another answer him,  
Clapping their proud tails to the ground below,  
Shaking their scratched ears, bleeding as they go.

Look how the world's poor people are amazed 925  
At apparitions, signs and prodigies,

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896 all dismayed,] Q *all dismayd*, Q<sup>4</sup> onwards *sore dismayd*, Malone, etc.,  
Dyce, Craig *sore dismay'd*, Delius *all-dismay'd*, Others *all dismay'd*,  
900 boar:] Q *boare*. 924 scratched ears,] Q *scratcht-ears*, 925 Look how]  
See note to l. 67.



Whereon with fearful eyes they long have gazed,  
 Infusing them with dreadful prophecies;  
 So she at these sad signs draws up her breath,  
 And, sighing it again, exclaims on Death. 930

'Hard-favoured tyrant, ugly, meagre, lean,  
 Hateful divorce of love,'—thus chides she Death,—  
 'Grim-grinning ghost, earth's worm, what dost thou mean  
 To stifle beauty and to steal his breath,  
 Who, when he lived, his breath and beauty set 935  
 Gloss on the rose, smell to the violet?

'If he be dead,—O no, it cannot be,  
 Seeing his beauty, thou shouldst strike at it;—  
 O yes, it may; thou hast no eyes to see,  
 But hatefully at random dost thou hit. 940  
 Thy mark is feeble age, but thy false dart  
 Mistakes that aim and cleaves an infant's heart.

'Hadst thou but bid beware, then he had spoke,  
 And, hearing him, thy power had lost his power.  
 The Destinies will curse thee for this stroke: 945  
 They bid thee crop a weed, thou pluck'st a flower.  
 Love's golden arrow at him should have fled,  
 And not Death's ebon dart to strike him dead.

'Dost thou drink tears, that thou provok'st such weeping?  
 What may a heavy groan advantage thee? 950  
 Why hast thou cast into eternal sleeping  
 Those eyes that taught all other eyes to see?  
 Now Nature cares not for thy mortal vigour,  
 Since her best work is ruined with thy rigour.'

Here overcome, as one full of despair, 955  
 She veiled her eyelids, who, like sluices, stopped  
 The crystal tide that from her two cheeks fair  
 In the sweet channel of her bosom dropped;  
 But through the floodgates breaks the silver rain,  
 And with his strong course opens them again. 960

O, how her eyes and tears did lend and borrow!—  
 Her eye seen in the tears, tears in her eye;

932] Dashes replace brackets in Q. 933 earth's worm,] Q, Chambers *earths-worme* 937, 938 dead,—O no, . . . it;—] Q *dead, Ø no, . . . it*, 940 random] Q, Kittredge *random* 961-964] Punctuation in Q is *borrow, . . . eye, . . . sorrow*:

Both crystals, where they viewed each other's sorrow,  
Sorrow that friendly sighs sought still to dry;  
But like a stormy day, now wind, now rain, 965  
Sighs dry her cheeks, tears make them wet again.

Variable passions throug her constant woe,  
As striving who should best become her grief.  
All entertained, each passion labours so  
That every present sorrow seemeth chief, 970  
But none is best: then join they all together,  
Like many clouds consulting for foul weather.

By this, far off she hears some huntsman hallow;  
A nurse's song ne'er pleased her babe so well.  
The dire imagination she did follow 975  
This sound of hope doth labour to expel;  
For now reviving joy bids her rejoice,  
And flatters her it is Adonis' voice.

Whereat her tears began to turn their tide,  
Being prisoned in her eye like pearls in glass. 980  
Yet sometimes falls an orient drop beside,  
Which her cheek melts, as scorning it should pass  
To wash the foul face of the sluttish ground,  
Who is but drunken when she seemeth drowned.

O hard-believing love, how strange it seems 985  
Not to believe, and yet too credulous!  
Thy weal and woe are both of them extremes;  
Despair and hope, makes thee ridiculous:  
The one doth flatter thee in thoughts unlikely,  
In likely thoughts the other kills thee quickly. 990

Now she unweaves the web that she hath wrought:  
Adonis lives, and Death is not to blame;  
It was not she that called him all to nought.  
Now she adds honours to his hateful name:

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... *drye*, Cam, Delius, Herford, Pooler, Feuillerat, NCE *borrow!* ... *eye*;  
... *sorrow*, ... *dry*; Craig *borrow*; ... *eye*; ... *sorrow*, ... *dry*; Chambers  
*borrow!* ... *eye*, ... *sorrow*, ... *dry*. Kittredge *borrow*, ... *eye!* ... *sorrow*—  
... *dry*; 973 hallow;] Q *hallow*, Cam, Pooler *halloa*; Delius, Craig, Feuillerat  
*holla*; Chambers, Herford *hollo*; Kittredge *halloa*. NCE *hallo*; 985, 986  
seems ... *credulous!*] Q *seemes!* ... *credulous*: Cam, Delius, Chambers,  
Herford, Pooler, Kittredge, NCE *seems* ... *credulous!* Craig, Feuillerat  
*seems* ... *credulous*; 988 makes] Late Qq *make* Malone, etc., Dyce, Delius,  
Craig, Chambers, Feuillerat *make*

- She depes him king of graves, and grave for kings, 995  
Imperious supreme of all mortal things.
- 'No, no' quoth she, 'sweet Death, I did but jest;  
Yet pardon me, I felt a kind of fear  
When as I met the boar, that bloody beast  
Which knows no pity, but is still severe. 1000  
Then, gentle shadow,—truth I must confess,—  
I railed on thee, fearing my love's decease.
- ' 'Tis not my fault: the boar provoked my tongue.  
Be wreaked on him, invisible commander!  
'Tis he, foul creature, that hath done thee wrong; 1005  
I did but act, he's author of thy slander.  
Grief hath two tongues, and never woman yet  
Could rule them both without ten women's wit.'
- Thus hoping that Adonis is alive,  
Her rash suspect she doth extenuate; 1010  
And that his beauty may the better thrive,  
With Death she humbly doth insinuate:  
Tells him of trophies, statues, tombs, and stories  
His victories, his triumphs and his glories.
- 'O Jove,' quoth she, 'how much a fool was I 1015  
To be of such a weak and silly mind  
To wail his death who lives and must not die  
Till mutual overthrow of mortal kind!  
For he being dead, with him is beauty slain,  
And, beauty dead, black chaos comes again. 1020
- 'Fie, fie, fond love, thou art as full of fear  
As one with treasure laden, hemmed with thieves;  
Trifles unwitnesséd with eye or ear  
Thy coward heart with false bethinking grieves.'  
Even at this word she hears a merry horn, 1025  
Whereat she leaps that was but late forlorn.

1001} Commas and dashes replace brackets in Q. 1004 invisible commander!}  
Q (*invisible commander*) 1013, 1014 tombs, and stories His] Q *tombs, and stories, His* Cam, Delius, Herford, Pooler, NCE *tombs, and stories His* Craig, Feuillerat *tombs; and stories His* Chambers, Kittredge *tombs, and stories, His stories* is here a trans. verb. See *Lauree*, 106. 1021 as] Q as Q<sup>4</sup>, etc. so Cam, Delius, Craig, Chambers, Herford, Feuillerat, Kittredge so Pooler, NCE as

As falcons to the lure, away she flies:  
 The grass stoops not, she treads on it so light;  
 And in her haste unfortunately spies  
 The foul boar's conquest on her fair delight; 1030  
     Which seen, her eyes, as murdered with the view,  
     Like stars ashamed of day, themselves withdrew;

Or, as the snail, whose tender horns being hit,  
 Shrinks backward in his shelly cave with pain,  
 And there all smothered up in shade doth sit, 1035  
 Long after fearing to creep forth again;  
     So, at his bloody view, her eyes are fled  
     Into the deep-dark cabins of her head:

Where they resign their office and their light  
 To the disposing of her troubled brain; 1040  
 Who bids them still consort with ugly night,  
 And never wound the heart with looks again;  
     Who, like a king perplexéd in his throne,  
     By their suggestion gives a deadly groan.

Whereat each tributary subject quakes, 1045  
 As when the wind, imprisoned in the ground,  
 Struggling for passage, earth's foundation shakes,  
 Which with cold terror doth men's minds confound.  
     This mutiny each part doth so surprise  
     That from their dark beds once more leap her eyes; 1050

And being opened threw unwilling light  
 Upon the wide wound that the boar had trenched  
 In his soft flank, whose wonted lily white  
 With purple tears that his wound wept was drenched.  
     No flow'r was nigh, no grass, herb, leaf or weed, 1055  
     But stole his blood and seemed with him to bleed.

This solemn sympathy poor Venus noteth.  
 Over one shoulder doth she hang her head.

1027 falcons] From Q. Late Qq, Malone *faulcon* Dyce, Delius, Craig, Herford, Feuillerat *falcon* Cam, Chambers, Pooler, Kittredge, NCE *falcons* 1031 as] Q are Q<sup>2</sup> and onward, except Q of 1627, as Cam, Delius, Craig, Chambers, Herford, Pooler, Feuillerat, Kittredge, NCE as 1038 head:] Q *head*. 1044 groan.] Q *grone*. 1050 eyes;] Q *eies*. 1054 was] Q *had* Later Qq (Q<sup>2</sup> and on) *was* Editors *was had* was probably caught from l. 1052 in type-setting.

Dumbly she passions, frantically she doteth;  
 She thinks he could not die, he is not dead. 1060  
 Her voice is stopped, her joints forget to bow;  
 Her eyes are mad that they have wept till now.

Upon his hurt she looks so steadfastly  
 That her sight dazzling makes the wound seem three;  
 And then she reprehends her mangling eye 1065  
 That makes more gashes where no breach should be.  
 His face seems twain, each several limb is doubled;  
 For oft the eye mistakes, the brain being troubled.

'My tongue cannot express my grief for one,  
 And yet,' quoth she, 'behold two Adons dead! 1070  
 My sighs are blown away, my salt tears gone,  
 Mine eyes are turned to fire, my heart to lead:  
 Heavy heart's lead, melt at mine eyes' red fire!  
 So shall I die by drops of hot desire.

'Alas, poor world, what treasure hast thou lost! 1075  
 What face remains alive that's worth the viewing?  
 Whose tongue is music now? What canst thou boast  
 Of things long since, or anything ensuing?  
 The flowers are sweet, their colours fresh and trim;  
 But true-sweet beauty lived and died with him. 1080

'Bonnet nor veil henceforth no creature wear!  
 Nor sun nor wind will ever strive to kiss you:  
 Having no fair to lose, you need not fear:  
 The sun doth scorn you, and the wind doth hiss you;  
 But when Adonis lived, sun and sharp air 1085  
 Lurked like two thieves, to rob him of his fair.

'And therefore would he put his bonnet on,  
 Under whose brim the gaudy sun would peep;  
 The wind would blow it off, and, being gone,  
 Play with his locks. Then would Adonis weep: 1090  
 And straight, in pity of his tender years,  
 They both would strive who first should dry his tears.

'To see his face the lion walked along  
 Behind some hedge, because he would not fear him.

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1068 troubled.] *Q troubled* 1070 quoth she,] Bracketed in *Q* without commas.  
 1070, 1073, 1075, 1081 dead! . . . fire! . . . lost! . . . wear!] *Q dead, . . . fire,*  
 . . . lost, . . . weare, 1094 fear] = frighten.

To recreate himself when he hath sung, 1095  
 The tiger would be tame and gently hear him.  
 If he had spoke, the wolf would leave his prey,  
 And never fright the silly lamb that day.

'When he beheld his shadow in the brook,  
 The fishes spread on it their golden gills; 1100  
 When he was by, the birds such pleasure took,  
 That some would sing, some other in their bills  
 Would bring him mulberries and ripe-red cherries;  
 He fed them with his sight, they him with berries.

'But this foul, grim, and urchin-snouted boar, 1105  
 Whose downward eye still looketh for a grave,  
 Ne'er saw the beauteous livery that he wore:  
 Witness the entertainment that he gave.  
 If he did see his face, why then I know  
 He thought to kiss him, and hath killed him so. 1110

' 'Tis true, 'tis true: thus was Adonis slain.  
 He ran upon the boar with his sharp spear,  
 Who did not whet his teeth at him again,  
 But by a kiss thought to persuade him there.  
 And nuzzling in his flank, the loving swine 1115  
 Sheathed unaware the tusk in his soft groin.

'Had I been toothed like him, I must confess,  
 With kissing him I should have killed him first;  
 But he is dead, and never did he bless  
 My youth with his, the more am I accurst.' 1120  
 With this, she falleth in the place she stood,  
 And stains her face with his congealéd blood.

She looks upon his lips, and they are pale;  
 She takes him by the hand, and that is cold;  
 She whispers in his ears a heavy tale, 1125  
 As if they heard the woeful words she told:  
 She lifts the coffer-lids that close his eyes,  
 Where, lo, two lamps, burnt out, in darkness lies;

Two glasses where herself herself beheld  
 A thousand times, and now no more reflect; 1130  
 Their virtue lost, wherein they late excelled,  
 And every beauty robbed of his effect:

'Wonder of time,' quoth she, 'this is my spite,  
That, thou being dead, the day should yet be light.

'Since thou art dead, lo, here I prophesy 1135  
Sorrow on love hereafter shall attend:

It shall be waited on with jealousy,  
Find sweet beginning but unsavoury end;  
Ne'er settled equally, but high or low,  
That all love's pleasure shall not match his woe. 1140

'It shall be fickle, false and full of fraud;  
Bud and be blasted in a breathing while;  
The bottom poison, and the top o'erstrawed  
With sweets that shall the truest sight beguile:  
The strongest body shall it make most weak, 1145  
Strike the wise dumb, and teach the fool to speak.

'It shall be sparing and too full of riot,  
Teaching decrepit age to tread the measures;  
The staring ruffian shall it keep in quiet,  
Pluck down the rich, enrich the poor with treasures; 1150  
It shall be raging-mad, and silly-mild,  
Make the young old, the old become a child.

'It shall suspect where is no cause of fear;  
It shall not fear where it should most mistrust;  
It shall be merciful and too severe, 1155  
And most deceiving when it seems most just;  
Perverse it shall be where it shows most toward,  
Put fear to valour, courage to the coward.

'It shall be cause of war and dire events,  
And set dissension 'twixt the son and sire; 1160  
Subject and servile to all discontents,  
As dry combustious matter is to fire:  
Sith in his prime death doth my love destroy,  
They that love best their loves shall not enjoy.'

By this the boy that by her side lay killed 1165  
Was melted like a vapour from her sight,  
And in his blood, that on the ground lay spilled,  
A purple flower sprung up, chequered with white,

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1133 quoth she,] Bracketed in Q with no commas. 1151 raging-mad, . . .  
silly-mild,] Malone's hyphens, omitted by Craig, Feuillerat, Kittredge.

Resembling well his pale cheeks and the blood  
Which in round drops upon their whiteness stood. 1170

She bows her head, the new-sprung flow'r to smell,  
Comparing it to her Adonis' breath;  
And says, within her bosom it shall dwell,  
Since he himself is reft from her by death:  
She crops the stalk, and in the breach appears 1175  
Green-dropping sap, which she compares to tears.

'Poor flow'r,' quoth she, 'this was thy father's guise—  
Sweet issue of a more sweet-smelling sire—  
For every little grief to wet his eyes:  
To grow unto himself was his desire, 1180  
And so 'tis thine; but know, it is as good  
To wither in my breast as in his blood.

'Here was thy father's bed, here in my breast;  
Thou art the next of blood, and 'tis thy right.  
Lo, in this hollow cradle take thy rest: 1185  
My throbbing heart shall rock thee day and night.  
There shall not be one minute in an hour  
Wherein I will not kiss my sweet love's flow'r.'

Thus weary of the world, away she hies,  
And yokes her silver doves, by whose swift aid 1190  
Their mistress, mounted, through the empty skies  
In her light chariot quickly is conveyed,  
Holding their course to Paphos, where their queen  
Means to immure herself and not be seen.

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1177 quoth she,] Bracketed in Q without commas. 1177, 1178 guise— . . .  
sire—] Q, Delius *guise*, . . . *sire*, Cam, etc. *guise*— . . . *sire*— Chambers  
*guise*, . . . *sire*. Craig, Feuillerat *guise*, . . . *sire* 1192 chariot] Disyllabic.





## THE RAPE OF LUCRECE

*Lucrece* was entered in the *Stationers' Registers*<sup>1</sup> on 9 May, 1594, to Master Harrison Senior (to whom Field had transferred the rights in *Venus and Adonis*) under the title of *the Ravysheiment of Lucrece*, and was published in 1594 (Q) with title-page [Ornament] LVCRECE [Device] LONDON. Printed by Richard Field, for Iohn Harrison; and are to be sold at the signe of the white Greyhound in Paules Churh-yard. 1594.<sup>2</sup> The Dedication to the Earl of Southampton on sig. A2 and The Argument on A2v are important as rare examples of Shakespeare's non-dramatic prose. Small differences as shown in our footnotes between the few existing copies of Q disclose corrections made in the course of printing, and a few misprints remain; but the text is certainly the best printed of all the Shakespearian quartos; and editors generally, with the notable exception of Lee, conclude with reason that Shakespeare read the proofs.<sup>3</sup> Aphoristic remarks in which the poem abounds are distinguished in Q, in some, but by no means all, cases by inverted commas at the beginning of the lines: these are usually omitted in edited texts but are noted in this edition.<sup>4</sup> The poem was less popular than *Venus*, but John Harrison, employing various printers, produced further octavos (usually called quartos for convenience) in 1598, 1600 (2),<sup>5</sup> 1607, 1632 (Q<sup>6</sup>); Roger Jackson published Q<sup>6</sup> in 1616, Q<sup>7</sup> in 1624; and John Stafford (with Quarles's *Banishment of Tarquin*) Q<sup>8</sup> in 1655. The quartos following Q, based on their immediate predecessors, introduced as usual a proportion of new corruptions.<sup>6</sup> The authority for the text remains Q itself.

The verse is the 7-line stanza in iambic pentameters (or 5-foot rising metre), rhyming ababbcc, called Rhyme Royal: it was adapted from French poets by Chaucer, and hence was also called Troilus verse from his masterpiece in that measure. Chaucer made of it a general purposes metrical form capable of dialogue, description, comment and aphorism. Gascoigne (1575) wrote of it: "surely it is a royall kinde of verse, seruing best for graue discourses."<sup>7</sup> Puttenham (1589) called it "very graue and stately";<sup>8</sup> and James VI's instruction to poets in 1584 was: "For tragicall materis, complaints, or testa-

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<sup>1</sup>Arber, ii 648; Chambers: WS, i 545; Lewis, i 192. <sup>2</sup>Facsimile by Praetorius, forewords by Furnivall, 1885. Clarendon Press facsimile, Intr. by Sidney Lee, 1905. <sup>3</sup>Lee: L, 30; Rollins, 406. <sup>4</sup>Footnotes to ll. 87, 88, 460, 528, 530, 831, 832, 853, 867, 868, 1109-1118, 1125, 1127, 1216, 1687. <sup>5</sup>Chambers: WS, i 546 and Rollins, 408, list two issues in 1600; Lewis, i 191, lists one called Octavo 2. (Note: Rollins's Q numbers supersede Cam's.) <sup>6</sup>There is doubt about the copy used for Q<sup>6</sup> and Q<sup>8</sup>. See Rollins, 406-413. <sup>7</sup>*Certaine Notes*, etc., in Gregory Smith, i 54. <sup>8</sup>*Arte of English Poesie* in Gregory Smith, ii 64.

mentis, vse this kynde of verse following, callit *Troilus* verse."<sup>1</sup> *Lucrece* conforms entirely to King James's specification: it is tragical and contains both complaint and testament; and Shakespeare was wise in the selection of his metre. He must have met with it not only in Chaucer's poems, but in the *Mirror for Magistrates*,<sup>2</sup> 1559, etc., in Sidney's *Arcadia*, Daniel's *Rosamonde*,<sup>3</sup> 1592, and elsewhere. Some six-line stanzas in Suckling's posthumous *Fragmenta Aurea*, 1646,<sup>4</sup> are based on *Lucrece*, ll. 386-95; and Brinsley Nicholson believed, and Middleton Murry agrees, that they probably indicate an original draft of the poem in the six-line stanza of *Venus*. Considering the appropriateness of the *Lucrece* stanza and lack of evidence that Suckling was not quoting from memory or improvising, the theory of an original six-line stanza is hardly tenable.

The poet's object was to take advantage of this exceedingly well-known story which greatly impressed him<sup>5</sup> and which is set forth in his prose Argument, by concentrating in the poem on its main episode—for which reason he describes the poem in the Dedication as without beginning—and to embellish it with philosophical and moral reflections, with all the possible devices of rhetoric, all possible exposition by way of abundant and suggestive imagery and graceful rhythmic language. Descriptive passages, dialogue, apostrophes to allegorised powers and sententious conceits are so strengthened and elaborated by apt and adequate language, word-play, antithesis running into paradox, anaphora, alliteration and a shaping of words and phrases to match and convey the sense, that we have craftsmanship in this kind of art at its highest. "Shakespeare," says Farnham, "makes inimitable poetic adornment justify his work. It is a justification through virtuosity."<sup>6</sup> The vocabulary is rich in rare words. On the other hand there is an abundance of lines in plain-sailing but forceful monosyllables. Word-play, dear to the Elizabethans, even at the most tragic moments proves irresistible.<sup>7</sup> The verse is for the closet and not the stage: some of the lines, by the very quality of their sounds, would not carry well in the theatre.<sup>8</sup> The sound often fits the sense: the motions and reverberations of a heavy bell are conveyed in ll. 1493, 1494; and the beat of wings is discernible in l. 1216. If the rhetorical and other digressions and the wealth of detail are found to interrupt the flow of the narrative as Ten Brink, Baker, Wolff, Lee<sup>9</sup> and others have commented, they are meant to do so. Of 1855 lines in the poem, 877 are direct speech.

<sup>1</sup>*Ane schort Treatise*, etc., in Gregory Smith, i 222. <sup>2</sup>For reference see *Mirror* in Bibliography. <sup>3</sup>*Complete Works . . . of Samuel Daniel*, ed. Rev. A. B. Grosart, Private Circ., 1885, i 78-113. <sup>4</sup>*Works*, ed. A. H. Thompson, 1910, pp. 24, 25; Rolfe, 152; Sh. Alln. Bk., i 404, 405; Murry, 422 f.; and see Appendix, p. 1385 below. <sup>5</sup>He alludes to the *Lucrece* story in *Titus Andronicus*, *The Shrew*, *Twelfth Night*, *As You Like It*, *Macbeth* and *Cymbeline*. <sup>6</sup>Farnham, 324. <sup>7</sup>Cf. ll. 1723, 1724. <sup>8</sup>Cf. ll. 428, 429, 540, 1250, 1674, 1675, etc. <sup>9</sup>Ten Brink, 111; Baker, 103; Wolff, i 281; Lee, 145.

There are no unusual forms of words except the dialect *sheeds* (sheds) in l. 1549, *hild* in l. 1257 and *to beguild* in l. 1544, all adopted for purpose of rhyme. Changes in pronunciation have rendered many of Shakespeare's good rhymes discordant. Such are: *are:care*, *aid:said*, *gave:have*, *platter:water*, *dally:folly*, *heard:regard*, *bear:ear*, *heart:convert*, *doom:Rome*, *love:prove*, *confound:wound*, and others. The -y endings rhymed both with -ee and eye sounds. Various endings could provide rhyme, as: *misgoverning:king*, *intituled:red*, *vanisheth:breath*. Words containing -igh- (as *light*) rhymed amongst themselves and also with words in -ite. Endings in -er, -or and -ar, reduced no doubt to a common ū-r or -ōr sound with strong r, were rhymed, as in *publisher:orator:singular*. By long-established custom nasals m and n could be used in rhymes as in *blemish:replenish*. Shakespeare's rhymes in *Lucrece* show that he sometimes conformed to the rather looser practices and tolerances of his time but was a careful rhymers.

Apart from the familiar apostrophes to Night, Opportunity and Time, of which other models exist, *Lucrece*, with the coming of morning, begins a debate within herself between Body and Soul, a well-known medieval and renaissance literary theme (ll. 1156-76), and following this, proceeds to another, her Testament (ll. 1177-1211). An interesting and important citation of the Southampton family motto, *Ung par tout, tout par ung*, occurs in l. 144 in the form "one for all or all for one we gage." There are very few classical allusions in the poem.

There can be no doubt that *Lucrece* is the graver labour promised to Southampton in the Dedication of *Venus*. With the publication of the two poems in 1593 and 1594 respectively and the closing of the theatres in 1593-4, one would have thought the date of 1593-4 for *Lucrece* unchallengeable. Other considerations have prompted contrary views. Persuaded by the famous "first heire of my inuention," Coleridge concluded that both poems were written before 1591 and lay in manuscript. Elze and Dowden suggested that some years separated the composition of the two poems. Saintsbury considered the suspicion justifiable that *Lucrece* was written before *Venus*, on the ground that "there are more of the mere tricks, rhetorical rather than poetical, of *epanaphora* and the like," including separate line modelling and monotonous use of the *cæsura*.<sup>1</sup> The first point is dealt with in the Introduction to *Venus*; and the last is perhaps capable of the explanation that the success of *Venus*, the more didactic and serious subject in

<sup>1</sup>Coleridge, i 236; Elze, 317; Dowden, 49; Saintsbury, ii 58, 59. Marshall in 1929 suggested on unconvincing grounds that there was an interval between the writing of the Argument and the later composition of *Lucrece* (Rollins, 424, 425). In his *Short History*, 318, 319, Saintsbury held *Lucrece* to be inferior to *Venus*. Luce was of like opinion, but his dates for the two poems were 1592 and 1593. Luce, 72, 79, 81.

*Lucrece* and the change in the stanzaic form led to an extension of the stylistic effects. The Dedications offer some evidence. Mackail saw nothing more in them than the relation of author and patron;<sup>1</sup> but most have seen in the second Dedication evidence of warmer and closer relationship between Shakespeare and Southampton. One phrase shows this: "The warrant I have of your Honourable disposition, not the worth of my vntutored Lines makes it [*Lucrece*] assured of acceptance." This and the greater scope of the poem, the increase in serious purpose and, as Spencer has noted, in genuine feeling,<sup>2</sup> not to mention the date of publication, place it after *Venus*; while the many parallel phrases which relate it to the dramas, and references to the stage,<sup>3</sup> distinguish it as written by a poet already associated with dramatic work. The generally accepted date of 1593-4 is as reliable as conjectural dates are likely to be.

The principal classical versions of the *Lucrece* story were those in Livy's *History*, I, ch. 57-9, and Ovid's *Fasti*, II 721-852;<sup>4</sup> and from these in the main were derived the many medieval and renaissance accounts. The chief of these were St. Augustine's narrative in *De Civitate Dei*, whence came the tale in the *Gesta Romanorum*; Boccaccio's story in *De Claris Mulieribus*, ch. 46; Bandello's Novel 21 in his second Book, available in Belleforest's French translation. There were also various dramas based on the legend. Of the English narratives the important ones are those in Chaucer's *Legende of Good Women*,<sup>5</sup> Gower's *Confessio Amantis*<sup>6</sup> and Lydgate's *Fall of Princes*.<sup>7</sup> Later renderings were the second novel in Painter's *Palace of Pleasure*, 1567,<sup>8</sup> based on Livy; and, according to Thomas Warton, three ballads, now lost, assignable to 1568, 1569-70, 1576. Lee, in his Introduction to the Oxford facsimile, gives an account, based in part on Ewig's previous study,<sup>9</sup> of the many versions.<sup>10</sup>

Opinions have differed on the extent to which Shakespeare availed himself of any of these sources. The closeness of some lines to Ovid's text can only mean that directly or indirectly Shakespeare is indebted to him. On the other hand Ovid omits the name Sextus, which Livy gives, and other particulars, derivable from Livy, both in the Argument and poem, are missing in Ovid; but Ovid seems to be the main source,

<sup>1</sup>Mackail in *Sh. Companion*, 3. <sup>2</sup>Spencer, 27. <sup>3</sup>Stage references in II. 278, 607, 608, 766. <sup>4</sup>Rollins gives translations, pp. 427-432; Pooler prints Ovid in Latin, Chaucer and Painter, pp. lvii-lxviii. <sup>5</sup>Skeat's *Chaucer*, III 140-147; Rollins, 432-436. <sup>6</sup>*Confessio Amantis*, VII 4754-5130, ed. Macaulay: EETS, II, pp. 367-377. <sup>7</sup>*Fall of Princes*, III 932-1148, ed. Bergen: EETS. <sup>8</sup>Reprinted in Rollins, 437-439. <sup>9</sup>*Sh.'s Lucrece eine litterarhistorische Untersuchung*, von Wilhelm Ewig. Halle a. S., 1899; Rollins, 416 f. <sup>10</sup>The story is also told in Gooze's *Prouerbs of Lopez de Mendoza* (translated, 1575, from the Tuscan of M. John Galensis).

with some help, probably, from the second book of the *Æneid* in the Sinon passages. Kittredge shows that whereas Painter mistranslated one passage, Shakespeare understood it, and presumably did not use that writer's version.<sup>1</sup> As, apart from Painter, no English rendering of the classical texts had appeared, it is presumed that Shakespeare read Livy and Ovid in Latin (but Lydgate's *Troy Book* and Caxton's *Recuyell* were available). Kittredge also states that, though Shakespeare probably knew Chaucer's poem, *Lucrece* owes nothing to it. However, the reiterated statements that Tarquin's crime is a disgrace to princely and knightly honour may well have been suggested by Chaucer's similar lament.<sup>2</sup> Chaucer and Shakespeare, moreover, concur in describing the slave mentioned in Tarquin's threat as Lucrece's slave: in Livy and Ovid he is merely *servus* and *famulus*.<sup>3</sup> It is often stated that the picture of the Siege of Troy (ll. 1366-1568) was inspired by the murals in the Temple of Juno at Carthage as described in the *Æneid*, 1 453-493: and this is possible, but the Temple murals were a series of pictures and Shakespeare's was one piece painted in the 'continuous' method whereby a whole series of events on different occasions showed on one canvas the course of a single story,<sup>4</sup> and was familiar to Shakespeare in tapestries, MS. illustrations and the like; and some post-classical influence, probably tapestry, must also be involved, perhaps even a tapestry of the Siege of Troy. Fairchild goes so far as to suppose that Shakespeare may have owed the central theme of his poem to tapestries;<sup>5</sup> but the literary influence is too dominant for this to be true, whatever the secondary influence of tapestry may have been. Shakespeare's main sources seem to have been Livy and Ovid, with influence from Chaucer and tapestry: but he was also certainly much influenced by Daniel's *Rosamonde* published in 1592. The metre was the same as in *Lucrece*, the stories were similar; and Lee and Pooler have both printed numerous examples of parallel phrases in the two poems. Lee also held that Shakespeare drew on Bandello.<sup>6</sup>

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<sup>1</sup>Lee: L, 15 f.; Kittredge, 1452. <sup>2</sup>*Lucrece* 197, 602, 615, 624 f., 628, 652 f., 1002. Chaucer breaks his narrative to lament, ll. 1819-1824:

*Tarquinius, that art a kinges eyr,  
And sholdest, as by linage and by right,  
Doon as a lord and as a verray knight,  
Why hastow doon dispyt to chivalrye?  
Why hastow doon this lady vilanye?  
Allas! of thee this was a vileins dede!*

<sup>3</sup>*Lucrece*, l. 1632, Chaucer, l. 1807. Painter describes the slave as Tarquin's. <sup>4</sup>For 'continuous' pictures ancient and medieval, see *Poet and Artist in Greece*, by Ernest A. Gardner, 1933, 17 f. <sup>5</sup>Fairchild, 145, 146. <sup>6</sup>Lee: L, 15 f. Sir Sidney Colvin in *Sh. Homage*, 88 f., gives illustrations of 15th-century drawings and tapestries depicting the Siege of Troy. He concludes that Shakespeare's picture was a painted cloth or hanging.

In some respects *Lucrece* is a counterpart to *Venus and Adonis*: it leaves the woodlands for sombre chambers where dying sparks and the smoking torch only make darkness visible. It is another picture of lust devoid of all trace of saving grace and productive only of death. But it is also a continuation of much in the earlier poem: the same imagery of symbolic red and white runs through it, as the contrasted colours of beauty itself<sup>1</sup> or emblems of beauty and virtue,<sup>2</sup> of danger and shame, of fear and guilt.<sup>3</sup> It deals with the basest lapses in the moral world, faithlessness, betrayal, violation of princely obligation, breakdown of *noblesse oblige*, abuse of power, and defilement of kinship in blood and fellowship in arms. It is a social poem whose import nevertheless extends beyond the sphere of human law and morality to a philosophical view of the larger world that embraces society itself. Livy's interest in the tradition was mainly its tragic contribution to early history, the abolition of the kings and establishment of the consuls. Ovid has less historical interest, more of the social life of Rome, and writes with all his liking for romance and grace in the telling of it. Chaucer's Legend, alive with all his own "pitee" that "renneth sone in gentil harte," is a poem of compassion over one of "Cupid's Saints," ending in complete medieval defiance of the congruous with her canonization in Rome. Shakespeare's purpose is different and of deep import. Here *Lucrece* is repeatedly represented as the embodiment of virtue, the very personification of wifely faithfulness, besieged, like a beleaguered city, by the Powers of Evil.<sup>4</sup> The imagery is constantly of war;<sup>5</sup> and, in the realm of nature, of the hunter and creatures of tooth and claw that slay and rend their prey.<sup>6</sup> As the timid fowl, the white hind, the weak mouse, the poor doe and the defenceless lamb succumb to their predatory destroyers, so *Lucrece* is seized and sacrificed. What may happen in the human sphere occurs also in the larger world which contains it. Every form of beauty is subject to corruption and decay. The 'canker' motive, noticeable in *Venus*, is repeated: the worm intrudes into the maiden bud and the hateful cuckoo invades the sparrow's nest. Unwholesome weeds take root with precious flowers and the adder hisses where the sweet birds sing. The golden towers are smeared with dust and the sacred temple is corrupted. The flower is killed by rough winter; the glass is shattered; the golden coat of chivalry is besmirched; bright things stain; and misdeeds bring shame to shining arms. In sum, no perfection is so absolute but impurity pollutes it, and what virtue breeds iniquity

<sup>1</sup>ll. 11, 71, 386, 420, 477, 1234. <sup>2</sup>ll. 52, 59 f., 65. <sup>3</sup>ll. 257, 479, 1217, 1353, 1377, 1511, 1512, 1650, 1750. <sup>4</sup>ll. 6, 28, 221, 440, 444, 464, 469, 470, 481, 722, 1740. <sup>5</sup>ll. 1, 71, 188, 230, 255, 271, 287, 411, 430, 626, 689, 723, 730, 831, 899, 1170 f., 1366 f. <sup>6</sup>ll. 165, 307, 342, 360, 362, 364, 421, 457, 506, 540, 543, 554, 580, 677, 694, 736, 839, 849, 871, 878, 955 f., 980, 1014, 1256.

devours.<sup>1</sup> All this is written, of course, as appropriate to the story; but it presents an aspect of the world as Shakespeare saw it. At this time Shakespeare was, or had been, busy with the tragic histories of Henry VI and Richard III, in comedy with the *Errors* and *The Shrew*, and in tragedy with *Titus Andronicus* and *Romeo*, all of them far removed from the joyous comedies at the turn of the century and the mellow plays of forgiveness and reconciliation of his later days. *Lucrece* was written at a time when Shakespeare's mind seems to have been moving in outlook towards the great tragedies of his maturity.

<sup>1</sup>ll. 192, 193 f., 197 f., 222, 848 f., 869, 945 f., 1172, 1254 f., 1435, 1451, 1526, 1758. Heraldic imagery, 64, 205, 828, 1054. Hunting and snaring, 88, 103, 457, 1149. See also note to l. 1444.



TO THE  
RIGHT HONOURABLE, HENRY WRIOTHESLEY,  
EARLE OF SOUTHAMPTON, AND BARON OF TITCHFIELD.

THE loue I dedicate to your Lordship is without end: whereof  
this Pamphlet without beginning is but a superfluous Moity.  
The warrant I haue of your Honourable disposition, not the  
worth of my vntutord Lines makes it assured of acceptance. What  
I haue done is yours, what I haue to doe is yours, being part in all  
I haue, deuoted yours. Were my worth greater, my duety would  
shew greater, meane time, as it is, it is bound to your Lordship;  
To whom I wish long life still lengthned with all happinesse.  
Your Lordships in all duety.  
William Shakespeare. 10

## THE ARGUMENT

LUCIUS TARQUINIUS, for his excessive pride surnamed Superbus,  
after he had caused his own father-in-law Servius Tullius to be  
cruelly murdered, and, contrary to the Roman laws and customs,  
not requiring or staying for the people's suffrages, had possessed  
himself of the kingdom, went, accompanied with his sons and  
other Noblemen of Rome, to besiege Ardea. During which siege  
the principal men of the Army meeting one evening at the tent of  
Sextus Tarquinius, the King's son, in their discourses after supper  
everyone commended the virtues of his own wife; among whom  
Collatinus extolled the incomparable chastity of his wife Lucretia. 10  
In that pleasant humour they all posted to Rome; and intending,  
by their secret and sudden arrival, to make trial of that which  
everyone had before avouched, only Collatinus finds his wife,  
though it were late in the night, spinning amongst her maids:  
the other Ladies were all found dancing and revelling, or in several  
disports. Whereupon the Noblemen yielded Collatinus the victory, 15  
and his wife the Fame. At that time Sextus Tarquinius being  
inflamed with Lucrece' beauty, yet smothering his passions for the  
present, departed with the rest back to the Camp: from whence  
he shortly after privily withdrew himself, and was, according to 20

8 all] Omitted by Boswell (1821), etc., Craig, Feuillerat. THE ARGUMENT] All in italics in Q, except for the proper names in roman type. We modernise spelling. 1 for . . . Superbus.] The following phrases are in round brackets in Q without preceding or following comma: 1 for . . . Superbus; 14 though . . . night 20, 21 according . . . estate 18 smothering] Q, Kittredge smothering

his estate, royally entertained and lodged by Lucrece at Collatium. The same night he treacherously stealeth into her Chamber, violently ravished her, and early in the morning speedeth away. Lucrece, in this lamentable plight, hastily dispatcheth Messengers, one to Rome for her father, another to the Camp for Collatine. 25 They came, the one accompanied with Junius Brutus, the other with Publius Valerius: and finding Lucrece attired in mourning habit, demanded the cause of her sorrow. She, first taking an oath of them for her revenge, revealed the Actor and whole manner of his dealing, and withal suddenly stabbed herself. 30 Which done, with one consent they all vowed to root out the whole hated family of the Tarquins: and, bearing the dead body to Rome, Brutus acquainted the people with the doer and manner of the vile deed: with a bitter invective against the tyranny of the King, wherewith the people were so moved that with one consent 35 and a general acclamation the Tarquins were all exiled, and the state government changed from Kings to Consuls.

## THE RAPE OF LUCRECE

From the besieged Ardea all in post,  
 Borne by the trustless wings of false desire,  
 Lust-breathed Tarquin leaves the Roman host,  
 And to Collatium bears the lightless fire  
 Which, in pale embers hid, lurks to aspire, 5  
     And girdle with embracing flames the waist  
     Of Collatine's fair love, Lucrece the chaste.

Haply that name of 'chaste' unhap'ly set  
 This bateless edge on his keen appetite;  
 When Collatine unwisely did not let 10  
 To praise the clear unmatched red and white  
 Which triumphed in that sky of his delight,  
     Where mortal stars, as bright as heaven's beauties,  
     With pure aspects did him peculiar duties.

For he the night before, in Tarquin's tent, 15  
 Unlocked the treasure of his happy state:  
 What priceless wealth the heavens had him lent .

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25 another] Craig, Feuillerat *and another* 29 and] Craig, Feuillerat *and the*  
 8 'chaste'] The single inverted commas in this edition of the poem are editorial  
 and not in Q. unhap'ly] Q *vnhap'ly* Cam, Delius, Craig, Herford, Feuillerat,  
 Pooler *unhappily* Chambers *unhaply* Kittredge, NCE *unhap'ly*

In the possession of his beauteous mate;  
 Reck'ning his fortune at such high-proud rate,  
 That kings might be espoused to more fame, 20  
 But king nor peer to such a peerless dame.

O happiness enjoyed but of a few!  
 And, if possessed, as soon decayed and done  
 As is the morning's silver-melting dew  
 Against the golden splendour of the sun! 25  
 An expired date, cancelled ere well begun.  
 Honour and beauty, in the owner's arms,  
 Are weakly fortified from a world of harms.

Beauty itself doth of itself persuade  
 The eyes of men without an orator. 30  
 What needeth then apologies be made,  
 To set forth that which is so singular?  
 Or why is Collatine the publisher  
 Of that rich jewel he should keep unknown  
 From thievish ears, because it is his own? 35

Perchance his boast of Lucrece' sov'reignty  
 Suggested this proud issue of a King;  
 For by our ears our hearts oft tainted be.  
 Perchance that envy of so rich a thing,  
 Braving compare, disdainfully did sting 40  
 His high-pitched thoughts that meaner men should vaunt  
 That golden hap which their superiors want.

But some untimely thought did instigate  
 His all-too-timeless speed, if none of those.  
 His honour, his affairs, his friends, his state, 45  
 Neglected all, with swift intent he goes  
 To quench the coal which in his liver glows.  
 O rash-false heat, wrapped in repentant cold,  
 Thy hasty spring still blasts, and ne'er grows old!

19 Reck'ning] Q *Reckning* Cam, Delius, Craig, Chambers, Herford, Pooler  
*Reckoning* Feuillerat, Kittredge, NCE *Reck'ning* 24 morning's] Noted by  
 Rollins that Malone 34, and Yale copies of Q read *morning* silver-melting]  
 Malone added hyphen. Chambers, Pooler, NCE omit it. 31 apologies]  
 Noted by Rollins that Malone 34, and Yale copies of Q read *Appologie*  
 Malone, etc., Craig, Feuillerat, Kittredge *apology* Cam, Delius, Chambers,  
 Herford, Pooler, NCE *apologies* 48 rash-false] Malone's hyphen, adopted  
 by Cam, Delius, Pooler.

When at Collatium this false lord arrived, 50  
 Well was he welcomed by the Roman dame,  
 Within whose face beauty and virtue strived  
 Which of them both should underprop her fame.  
 When virtue bragged, beauty would blush for shame;  
 When beauty boasted blushes, in despite 55  
 Virtue would stain that o'er with silver white.

But beauty, in that white intituléd,  
 From Venus' doves doth challenge that fair field.  
 Then virtue claims from beauty beauty's red,  
 Which virtue gave the golden age to gild 60  
 Their silver cheeks, and called it then their shield;  
 Teaching them thus to use it in the fight,  
 When shame assailed, the red should fence the white.

This heraldry in Lucrece' face was seen,  
 Argued by beauty's red and virtue's white: 65  
 Of either's colour was the other queen,  
 Proving from world's minority their right.  
 Yet their ambition makes them still to fight;  
 The sovereignty of either being so great,  
 That oft they interchange each other's seat. 70

This silent war of lilies and of roses  
 Which Tarquin viewed in her fair face's field,  
 In their pure ranks his traitor eye encloses;  
 Where, lest between them both it should be killed,  
 The coward captive vanquishéd doth yield 75  
 To those two armies that would let him go  
 Rather than triumph in so false a foe.

Now thinks he that her husband's shallow tongue,  
 The niggard prodigal that praised her so,  
 In that high task hath done her beauty wrong, 80  
 Which far exceeds his barren skill to show.  
 Therefore that praise which Collatine doth owe  
 Enchanted Tarquin answers with surmise,  
 In silent wonder of still-gazing eyes.

50 Collatium] Q<sup>1</sup> (Malone 34, Yale) *Colatium*. Other copies and Q<sup>2-8</sup> *Colatla*  
 Q<sup>9</sup> *Golatla* (Rollins) Cam, etc. *Collatium* NCE *Collatia*. Collatia was about  
 12 Roman miles east of Rome and some 11 north of Tusculum. 84 still-  
 gazing] Malone added hyphen.

This earthly saint, adoréd by this devil, 85  
 Little suspecteth the false worshipper;  
 For unstained thoughts do seldom dream on evil;  
 Birds never limed no secret bushes fear.  
 So guiltless she securely gives good cheer  
 And reverend welcome to her princely guest, 90  
 Whose inward ill no outward harm expressed:

For that he coloured with his high estate,  
 Hiding base sin in pleats of majesty;  
 That nothing in him seemed inordinate,  
 Save sometime too much wonder of his eye, 95  
 Which, having all, all could not satisfy;  
 But, poorly rich, so wanteth in his store  
 That, cloyed with much, he pineth still for more.

But she, that never coped with stranger eyes,  
 Could pick no meaning from their parling looks, 100  
 Nor read the subtle-shining secrecies  
 Writ in the glassy margents of such books.  
 She touched no unknown baits, nor feared no hooks;  
 Nor could she moralize his wanton sight  
 More than his eyes were opened to the light. 105

He stories to her ears her husband's fame,  
 Won in the fields of fruitful Italy;  
 And decks with praises Collatine's high name,  
 Made glorious by his manly chivalry  
 With bruised arms and wreaths of victory. 110  
 Her joy with heaved-up hand she doth express,  
 And wordless so greets heaven for his success.

Far from the purpose of his coming thither,  
 He makes excuses for his being there.  
 No cloudy show of stormy blust'ring weather 115

87, 88 For . . . Birds] Q "For . . ." *Birds* Editors generally do not reprint these double inverted commas which, in Q, mark aphoristic lines. 90 reverend] From Q. Dyce, Delius, Chambers, NCE *reverent* 91 expressed:] Q *expressed*. 93 pleats] From Q. Editors generally follow Ewing and Malone in reading *pleats* but Chambers, Kittredge, NCE *pleats* Schmidt glosses *plait* (alternative of *pleat*) and Onions glosses *pleat* as fold. 101 subtle-shining] Malone added hyphen. NCE omits it. 113 thither,] From Q. Dyce, Cam, Chambers, Herford *hither* 115 blust'ring] Q *blustering* Cam and others *blustering* Kittredge, NCE *blust'ring* Similar cases where eds. have supplied elided letters are not further mentioned in the notes to this poem.

Doth yet in his fair welkin once appear;  
Till sable Night, mother of Dread and Fear,  
Upon the world dim darkness doth display,  
And in her vaulty prison stows the day.

For then is Tarquin brought unto his bed, 120  
Intending weariness with heavy sprite;  
For after supper long he questioned  
With modest Lucrece, and wore out the night.  
Now leaden slumber with life's strength doth fight;  
And everyone to rest themselves betake, 125  
Save thieves and cares and troubled minds that wake.

As one of which doth Tarquin lie revolving  
The sundry dangers of his will's obtaining;  
Yet ever to obtain his will resolving,  
Though weak-built hopes persuade him to abstaining. 130  
Despair to gain doth traffic oft for gaining,  
And when great treasure is the meed proposéd,  
Though death be adjunct, there's no death supposed.

Those that much covet are with gain so fond  
That what they have not, that which they possess 135  
They scatter and unloose it from their bond,  
And so, by hoping more, they have but less;  
Or, gaining more, the profit of excess  
Is but to surfeit, and such griefs sustain  
That they prove bankrupt in this poor-rich gain. 140

The aim of all is but to nurse the life  
With honour, wealth and ease in waning age;  
And in this aim there is such thwarting strife

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116 his] Craig, Feuillerat *this* 117 Dread and Fear,] Q *dread and feare*,  
Eds. follow Q except Craig, Herford, Feuillerat, NCE *Dread and Fear*, and  
Chambers *Dread and fear*, 121 sprite;] Q *sprite*: Cam, Delius, Craig,  
Feuillerat, Herford, Pooler *spright*; or *spright*: Chambers, Kittredge, NCE  
*sprite*; 124 life's] Q *liues* Kittredge *live's* 125, 126 themselves betake, . . .  
wake.] Rollins notes that Malone 34, and Yale copies of Q read *himselfe*  
*betakes* . . . *wakes*. Cam, Delius, Craig, Chambers, Herford, Feuillerat,  
Pooler, Kittredge, NCE *themselves betake*, . . . *wake*. 132, 133 proposéd, . . .  
supposed.] Q, Cam, etc. *proposed*, . . . *supposed*. Gildon, Malone, etc., Dyce,  
Delius, Craig, Feuillerat *propos'd*, . . . *suppos'd*. 135 That] Q *That* Hudson,  
Craig, Kittredge *For* 140 bankrupt] Q *bankcrout* Kittredge *bankrout* poor-  
rich] Malone's hyphen, omitted by Chambers, Kittredge.

That one for all or all for one we gage;  
 As life for honour in fell battle's rage; 145  
     Honour for wealth; and oft that wealth doth cost  
     The death of all, and all together lost.

So that in vent'ring ill we leave to be  
 The things we are for that which we expect;  
 And this ambitious foul infirmity, 150  
 In having much, torments us with defect  
 Of that we have: so then we do neglect  
     The thing we have, and, all for want of wit,  
     Make something nothing by augmenting it.

Such hazard now must doting Tarquin make, 155  
 Pawning his honour to obtain his lust;  
 And for himself himself he must forsake.  
 Then where is truth, if there be no self-trust?  
 When shall he think to find a stranger just,  
     When he himself himself confounds, betrays 160  
     To sland'rous tongues and wretched hateful days?

Now stole upon the time the dead of night,  
 When heavy sleep had closed up mortal eyes.  
 No comfortable star did lend his light,  
 No noise but owls' and wolves' death-boding cries; 165  
 Now serves the season that they may surprise  
     The silly lambs: pure thoughts are dead and still,  
     While lust and murder wakes to stain and kill.

And now this lustful lord leapt from his bed,  
 Throwing his mantle rudely o'er his arm; 170  
 Is madly tossed between desire and dread;  
 Th' one sweetly flatters, th' other feareth harm;  
 But honest fear, bewitched with lust's foul charm,

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144 one for all or all for one] The Earl of Southampton's family motto was *Ung par tout, tout par ung*, and this line is undoubtedly an allusion to it. gage:] Sometimes glossed in this passage as "hazard," "stake": "pledge" seems preferable, as conveying the sense of assurance. 145 battle's] *Q battailles* Malone, etc., Delius, Craig, Feuillerat *battles'* Cam, Chambers, Herford, Pooler, Kittredge, NCE *battle's* 147 all together] As in *Q<sup>a</sup>*. *Q<sup>1</sup> altogether* Editors generally follow Malone's *all together*, but Chambers has *altogether* 163 sleep] *Q sleep* 165 owls' . . . wolves'] Malone added apostrophes. 168 wakes] From *Q*. Malone, etc., Craig, Chambers, Feuillerat, Herford *wake*

Doth too too oft betake him to retire,  
Beaten away by brainsick rude desire. 175

His falchion on a flint he softly smiteth,  
That from the cold stone sparks of fire do fly;  
Whereat a waxen torch forthwith he lighteth,  
Which must be lodestar to his lustful eye;  
And to the flame thus speaks advisedly: 180  
'As from this cold flint I enforced this fire,  
So Lucrece must I force to my desire.'

Here pale with fear he doth premeditate  
The dangers of his loathsome enterprise,  
And in his inward mind he doth debate 185  
What following sorrow may on this arise.  
Then looking scornfully he doth despise  
His naked armour of still-slaughtered lust,  
And justly thus controls his thoughts unjust:

'Fair torch, burn out thy light, and lend it not 190  
To darken her whose light excelleth thine;  
And die, unhallowed thoughts, before you blot  
With your uncleanness that which is divine.  
Offer pure incense to so pure a shrine.  
Let fair humanity abhor the deed 195  
That spots and stains love's modest snow-white weed.

'O shame to knighthood and to shining arms!  
O foul dishonour to my household's grave!  
O impious act, including all foul harms!  
A martial man to be soft fancy's slave! 200  
True valour still a true respect should have;

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174 too too] Dyce, Delius *too-too* 175 brainsick] From Q. Kittredge *brainsick* Cam and others *brain-sick* 188 still-slaughtered] Malone added hyphen which Chambers, NCE omit. For the many explanations offered of this line, see Rollins, 188. It is a case, frequent in Shakespeare, of the use of words with multiple meanings. *naked armour*, as Delius explains it, is an antithesis; and the meaning of *naked* here is "ineffectual," as in 2 *Henry VI* iii ii 234: "And he but naked, though locked up in steel." *naked* also refers to *lust*. The line carries on the thought of preceding passages, as Wyndham pointed out. Fear (ll. 171, 183) has temporarily conquered desire; and lust is still<sup>2</sup> slaughtered by fear, *i.e.*, *killed dead* or slaughtered into stillness, until (l. 274) Tarquin argues himself out of his terror. *still* in this interpretation is thus not an adverb of time, as it has generally been taken to be, but expresses motionlessness; and we may compare *still-slaughtered* with *dead-killing* in l. 540



Then my digression is so vile, so base,  
That it will live engraven in my face.

'Yea, though I die, the scandal will survive  
And be an eyesore in my golden coat; 205  
Some loathsome dash the herald will contrive,  
To cipher me how fondly I did dote;  
That my posterity, shamed with the note,  
Shall curse my bones, and hold it for no sin  
To wish that I their father had not bin. 210

'What win I, if I gain the thing I seek?  
A dream, a breath, a froth of fleeting joy.  
Who buys a minute's mirth to wait a week?  
Or sells eternity to get a toy?  
For one sweet grape who will the vine destroy? 215  
Or what fond beggar, but to touch the crown,  
Would with the sceptre straight be stricken down?

'If Collatinus dream of my intent,  
Will he not wake, and in a desp'rate rage  
Post hither, this vile purpose to prevent?— 220  
This siege that hath engirt his marriage,  
This blur to youth, this sorrow to the sage,  
This dying virtue, this surviving shame,  
Whose crime will bear an ever-during blame?

'O what excuse can my invention make, 225  
When thou shalt charge me with so black a deed?  
Will not my tongue be mute, my frail joints shake,  
Mine eyes forgo their light, my false heart bleed?  
The guilt being great, the fear doth still exceed;  
And extreme fear can neither fight nor fly, 230  
But coward-like with trembling terror die.

'Had Collatinus killed my son or sire,  
Or lain in ambush to betray my life,  
Or were he not my dear friend, this desire  
Might have excuse to work upon his wife, 235  
As in revenge or quittal of such strife:

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210 bin.] Q<sup>s</sup> bin. Q *beene*. Dyce, Cam, Delius, Pooler *bin*. Craig, Chambers, Feuillerat, Herford, Kittredge, NCE *been*. 217 stricken] Q *stroken* Collier, Pooler *stricken* Chambers, Feuillerat, Kittredge *stroken* 220 prevent?—] Q *preuent*? Kittredge prevent— 224 blame?] Q *blame*. Malone, etc., Delius, Chambers, Craig, Herford, Feuillerat, Kittredge, NCE *blame*? Cam, etc. *blame*.

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But as he is my kinsman, my dear friend,  
The shame and fault finds no excuse nor end.

'Shameful it is; ay, if the fact be known.  
Hateful it is; there is no hate in loving. 240  
I'll beg her love: but she is not her own.  
The worst is but denial and reproving.  
My will is strong, past reason's weak removing.  
Who fears a sentence or an old man's saw  
Shall by a painted cloth be kept in awe.' 245

Thus graceless holds he disputation  
'Tween frozen conscience and hot-burning will,  
And with good thoughts makes dispensation,  
Urging the worsen sense for vantage still;  
Which in a moment doth confound and kill 250  
All pure effects, and doth so far proceed  
That what is vile shows like a virtuous deed.

Quoth he, 'She took me kindly by the hand  
And gazed for tidings in my eager eyes,  
Fearing some hard news from the warlike band 255  
Where her beloved Collatinus lies.  
O, how her fear did make her colour rise!  
First red as roses that on lawn we lay,  
Then white as lawn, the roses took away.

'And how her hand, in my hand being locked 260  
Forced it to tremble with her loyal fear!  
Which struck her sad, and then it faster rocked  
Until her husband's welfare she did hear;  
Whereat she smiled with so sweet a cheer  
That had Narcissus seen her as she stood 265  
Self-love had never drowned him in the flood.

'Why hunt I then for colour or excuses?  
All orators are dumb when beauty pleadeth;  
Poor wretches have remorse in poor abuses;  
Love thrives not in the heart that shadows dreadeth. 270  
Affection is my captain, and he leadeth;  
And when his gaudy banner is displayed,  
The coward fights, and will not be dismayed.

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'Then, childish fear avaunt! debating die!  
 Respect and reason wait on wrinkled age! 275  
 My heart shall never countermand mine eye.  
 Sad pause and deep regard be seems the sage;  
 My part is youth, and beats these from the stage.  
     Desire my pilot is, beauty my prize;  
     Then who fears sinking where such treasure lies?' 280

As corn o'ergrown by weeds, so heedful fear  
 Is almost choked by unresisted lust.  
 Away he steals with open list'ning ear,  
 Full of foul hope and full of fond mistrust;  
 Both which, as servitors to the unjust, 285  
     So cross him with their opposite persuasion,  
     That now he vows a league, and now invasion.

Within his thought her heavenly image sits,  
 And in the selfsame seat sits Collatine.  
 That eye which looks on her confounds his wits; 290  
 That eye which him beholds, as more divine,  
 Unto a view so false will not incline;  
     But with a pure appeal seeks to the heart,  
     Which once corrupted takes the worser part;

And therein heartens up his servile powers, 295  
 Who, flattered by their leader's jocund show,  
 Stuff up his lust, as minutes fill up hours;  
 And as their captain, so their pride doth grow,  
 Paying more slavish tribute than they owe.  
     By reprobate desire thus madly led, 300  
     The Roman lord marcheth to Lucrece' bed.

The locks between her chamber and his will,  
 Each one by him enforced, retires his ward;  
 But, as they open, they all rate his ill,  
 Which drives the creeping thief to some regard. 305  
 The threshold grates the door to have him heard;  
     Night-wand'ring weasels shriek to see him there;  
     They fright him, yet he still pursues his fear.

As each unwilling portal yields him way,  
 Through little vents and crannies of the place 310  
 The wind wars with his torch to make him stay,

277 be seems] From Q. Malone, etc., Delius, Craig, Harford, Feuillerat,  
 NCE be seem. Cam, Chambers, Pooler, Kittredge be seems 294 part:] Q part.

And blows the smoke of it into his face,  
 Extinguishing his conduct in this case;  
     But his hot heart, which fond desire doth scorch,  
     Puffs forth another wind that fires the torch: 315

And being lighted, by the light he spies  
 Lucretia's glove, wherein her needle sticks.  
 He takes it from the rushes where it lies,  
 And griping it, the needle his finger pricks;  
 As who should say 'This glove to wanton tricks 320  
     Is not inured: return again in haste;  
 Thou seest our mistress' ornaments are chaste.'

But all these poor forbiddings could not stay him;  
 He in the worst sense consters their denial.  
 The doors, the wind, the glove, that did delay him, 325  
 He takes for accidental things of trial;  
 Or as those bars which stop the hourly dial,  
     Who with a ling'ring stay his course doth let,  
     Till every minute pays the hour his debt.

'So, so,' quoth he, 'these lets attend the time, 330  
 Like little frosts that sometime threat the spring,  
 To add a more rejoicing to the prime,  
 And give the sneaped birds more cause to sing.  
 Pain pays the income of each precious thing;  
     Huge rocks, high winds, strong pirates, shelves and sands,  
     The merchant fears, ere rich at home he lands.' 336

Now is he come unto the chamber door  
 That shuts him from the heaven of his thought,  
 Which with a yielding latch, and with no more,  
 Hath barred him from the blessed thing he sought. 340  
 So from himself impiety hath wrought  
     That for his prey to pray he doth begin,  
     As if the heavens should countenance his sin.

But in the midst of his unfruitful prayer,  
 Having solicited th' eternal power 345  
 That his foul thoughts might compass his fair fair,

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315 torch:] *Q torch.* 319 needle] From *Q.* Malone, Dyce, etc., *Craig need*  
 324 consters] From *Q<sup>1</sup>, 2, Q<sup>3</sup>, etc., construes* Cam, Delius, Craig, Feuillerat,  
 Herford, NCE *construes* Chambers, Pooler, Kittredge *consters* 325 doors,]  
 Craig, Feuillerat *door*,

And they would stand auspicious to the hour,  
 Even there he starts: quoth he, 'I must deflow'r.  
 The powers to whom I pray abhor this fact;  
 How can they then assist me in the act? 350

'Then Love and Fortune be my gods, my guide!  
 My will is backed with resolution.  
 Thoughts are but dreams till their effects be tried,  
 The blackest sin is cleared with absolution;  
 Against love's fire fear's frost hath dissolution. 355  
 The eye of heaven is out, and misty night  
 Covers the shame that follows sweet delight.'

This said, his guilty hand plucked up the latch,  
 And with his knee the door he opens wide. 360  
 The dove sleeps fast that this night-owl will catch.  
 Thus treason works ere traitors be espied.  
 Who sees the lurking serpent steps aside;  
 But she, sound sleeping, fearing no such thing,  
 Lies at the mercy of his mortal sting.

Into the chamber wickedly he stalks 365  
 And gazeth on her yet unstained bed.  
 The curtains being close, about he walks,  
 Rolling his greedy eyeballs in his head:  
 By their high treason is his heart misled,  
 Which gives the watchword to his hand full soon 370  
 To draw the cloud that hides the silver moon.

Look as the fair and fiery-pointed sun,  
 Rushing from forth a cloud, bereaves our sight;  
 Even so, the curtain drawn, his eyes begun  
 To wink, being blinded with a greater light: 375  
 Whether it is that she reflects so bright,  
 That dazzleth them, or else some shame supposed,  
 But blind they are, and keep themselves enclosed.

O, had they in that darksome prison died!  
 Then had they seen the period of their ill; 380  
 Then Collatine again, by Lucrece' side

364 sting.] A pun: see *As You Like It* II vii 66. 372 Look as] From Q. (=Whereas) Editors generally *Look, as* fiery-pointed] Hyphen added by Sewell and generally adopted by modern eds. 377, 378 supposed, . . . enclosed.] Q, Cam, etc. *supposed* . . . *enclosed*. Q<sup>o</sup>, etc., Dyce *suppos'd*, . . . *enclos'd*. (Punctuation differs.)

In his clear bed might have reposed still:  
 But they must ope, this blessed league to kill;  
     And holy-thoughted Lucrece to their sight  
     Must sell her joy, her life, her world's delight. 385

Her lily hand her rosy cheek lies under,  
 Coz'ning the pillow of a lawful kiss;  
 Who, therefore angry, seems to part in sunder,  
 Swelling on either side to want his bliss;  
 Between whose hills her head entombéd is; 390  
     Where, like a virtuous monument, she lies,  
     To be admired of lewd unhallowed eyes.

Without the bed her other fair hand was,  
 On the green coverlet; whose perfect white  
 Showed like an April daisy on the grass, 395  
 With pearly sweat, resembling dew of night.  
 Her eyes, like marigolds, had sheathed their light,  
     And canopied in darkness sweetly lay,  
     Till they might open to adorn the day.

Her hair, like golden threads, played with her breath: 400  
 O modest wantons! wanton modesty!  
 Showing life's triumph in the map of death,  
 And death's dim look in life's mortality.  
 Each in her sleep themselves so beautify  
     As if between them twain there were no strife, 405  
     But that life lived in death and death in life.

Her breasts, like ivory globes circled with blue,  
 A pair of maiden worlds unconqueréd,  
 Save of their lord no bearing yoke they knew,  
 And him by oath they truly honoured. 410  
 These worlds in Tarquin new ambition bred;  
     Who, like a foul usurper, went about  
     From this fair throne to heave the owner out.

What could he see but mightily he noted?  
 What did he note but strongly he desired? 415  
 What he beheld, on that he firmly doted,

386-395 Her lily . . . grass,] On Suckling's version of these lines and its significance, see Introduction and Appendix. 386-399 Her lily . . . day.] For the reference to Dr. Arne's music to these lines, see Sh. Music, 107. 415-418 *desiréd? . . . tiréd. . . . admiréd*] *Q desired? . . . tyred. . . . admired* Gildon, Malone, Dyce, etc., Delius, Craig, Feuillerat *desir'd? . . . tir'd. . . . admir'd* Cam and others *desired? . . . tired. . . . admired*

And in his will his wilful eye he tiréd.  
 With more than admiration he admiréd  
     Her azure veins, her alabaster skin,  
     Her coral lips, her snow-white dimpled chin. 420

As the grim lion fawneth o'er his prey,  
 Sharp hunger by the conquest satisfied,  
 So o'er this sleeping soul doth Tarquin stay,  
 His rage of lust by gazing qualified;  
 Slacked, not suppressed; for standing by her side, 425  
     His eye, which late this mutiny restrains,  
     Unto a greater uproar tempts his veins:

And they, like straggling slaves for pillage fighting,  
 Obdurate vassals fell exploits effecting, 430  
 In bloody death and ravishment delighting,  
 Nor children's tears nor mothers' groans respecting,  
 Swell in their pride, the onset still expecting.  
     Anon his beating heart, alarum striking,  
     Gives the hot charge, and bids them do their liking.

His drumming heart cheers up his burning eye, 435  
 His eye commends the leading to his hand;  
 His hand, as proud of such a dignity,  
 Smoking with pride, marched on to make his stand  
 On her bare breast, the heart of all her land;  
     Whose ranks of blue veins, as his hand did scale, 440  
     Left their round turrets destitute and pale.

They, must'ring to the quiet cabinet  
 Where their dear governess and lady lies,  
 Do tell her she is dreadfully beset,  
 And fright her with confusion of their cries. 445  
 She, much amazed, breaks ope her locked-up eyes,  
     Who, peeping forth this tumult to behold,  
     Are by his flaming torch dimmed and controlled.

Imagine her as one in dead of night  
 From forth dull sleep by dreadful fancy waking, 450  
 That thinks she hath beheld some ghastly sprite,  
 Whose grim aspect sets every joint a-shaking:  
 What terror 'tis! but she, in worsè taking,

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419 alabaster] From Q<sup>1</sup>.<sup>2</sup>. Other Qq *alabaster* (Rollins). Chambers, Feuillerat, Kittredge *alabaster* Others *alabaster* 427 veins:] Q *vaines*. 431 mothers'] Q *mothers* Apostrophe added by Malone, whom modern eds. follow.

From sleep disturbéd, heedfully doth view  
The sight which makes supposed terror true. 455

Wrapped and confounded in a thousand fears,  
Like to a new-killed bird she trembling lies.  
She dares not look; yet, winking, there appears  
Quick-shifting antics, ugly in her eyes.  
Such shadows are the weak brain's forgeries; 460  
    Who, angry that the eyes fly from their lights,  
    In darkness daunts them with more dreadful sights.

His hand, that yet remains upon her breast,—  
Rude ram, to batter such an ivory wall!—  
May feel her heart, poor citizen! distressed, 465  
Wounding itself to death, rise up and fall,  
Beating her bulk, that his hand shakes withal.  
    This moves in him more rage and lesser pity,  
    To make the breach and enter this sweet city.

First, like a trumpet, doth his tongue begin 470  
To sound a parley to his heartless foe;  
Who o'er the white sheet peers her whiter chin,  
The reason of this rash alarm to know,  
Which he by dumb demeanour seeks to show;  
    But she with vehement prayers urgeth still 475  
    Under what colour he commits this ill.

Thus he replies: 'The colour in thy face,  
That even for anger makes the lily pale  
And the red rose blush at her own disgrace,  
Shall plead for me and tell my loving tale. 480  
Under that colour am I come to scale  
    Thy never-conquered fort. The fault is thine,  
    For those thine eyes betray thee unto mine.

'Thus I forestall thee, if thou mean to chide:  
Thy beauty hath ensnared thee to this night, 485  
Where thou with patience must my will abide;  
My will that marks thee for my earth's delight,  
Which I to conquer sought with all my might;  
    But as reproof and reason beat it dead,  
    By thy bright beauty was it newly bred. 490

459 antics,] Q *Antiques* Delius *anticks*, Others *antics*, but Chambers *antiques*,  
460 Such] Q "*Such* 463, 464 breast,— . . . wall!—] Q *breast*, (*Rude . . . wall*.)  
465 heart, . . . citizen!] Q *heart* (*poore Cittizen*) 471 heartless] = disheartened



'I see what crosses my attempt will bring;  
 I know what thorns the growing rose defends;  
 I think the honey guarded with a sting;  
 All this beforehand counsel comprehends:  
 But Will is deaf and hears no heedful friends; 495  
     Only he hath an eye to gaze on beauty,  
     And dotes on what he looks, 'gainst law or duty.

'I have debated, even in my soul, . . .  
 What wrong, what shame, what sorrow I shall breed;  
 But nothing can affection's course control, 500  
 Or stop the headlong fury of his speed.  
 I know repentant tears ensue the deed,  
     Reproach, disdain and deadly enmity;  
     Yet strive I to embrace mine infamy.'

This said, he shakes aloft his Roman blade, 505  
 Which, like a falcon tow'ring in the skies,  
 Coucheth the fowl below with his wings' shade,  
 Whose crooked beak threatens if he mount he dies.  
 So under his insulting falchion lies  
     Harmless Lucretia, marking what he tells 510  
     With trembling fear, as fowl hear falcon's bells.

'Lucrece,' quoth he, 'this night I must enjoy thee.  
 If thou deny, then force must work my way,  
 For in thy bed I purpose to destroy thee.  
 That done, some worthless slave of thine I'll slay, 515  
 To kill thine honour with thy life's decay;  
     And in thy dead arms do I mean to place him,  
     Swearing I slew him, seeing thee embrace him.

'So thy surviving husband shall remain  
 The scornful mark of every open eye; 520  
 Thy kinsmen hang their heads at this disdain,  
 Thy issue blurred with nameless bastardy:  
 And thou, the author of their obloquy,  
     Shalt have thy trespass cited up in rhymes  
     And sung by children in succeeding times. 525

'But if thou yield, I rest thy secret friend:  
 The fault unknown is as a thought unacted;  
 A little harm done to a great good end

507 wings'] Apostrophe added by Malone, whom modern eds. follow.  
 509 falchion] Q *Fauchion* 511 falcon's] Q *Faulcons* 516 life's] Q *lives*  
 Kittredge *live's* 528-530 A . . . The] Q "A . . . "The

For lawful policy remains enacted.  
 The poisonous simple sometime is compacted 530  
     In a pure compound; being so applied,  
     His venom in effect is purified.

'Then, for thy husband and thy children's sake,  
 Tender my suit. Bequeath not to their lot  
 The shame that from them no device can take, 535  
 The blemish that will never be forgot;  
 Worse than a slavish wive or birth-hour's blot:  
     For marks descried in men's nativity  
     Are nature's faults, not their own infamy.'

Here with a cockatrice' dead-killing eye 540  
 He rouseth up himself, and makes a pause;  
 While she, the picture of pure piety,  
 Like a white hind under the gripe's sharp claws,  
 Pleads, in a wilderness where are no laws,  
     To the rough beast that knows no gentle right, 545  
     Nor aught obeys but his foul appetite.

But when a black-faced cloud the world doth threat,  
 In his dim mist th' aspiring mountains hiding,  
 From earth's dark womb some gentle gust doth get,  
 Which blow these pitchy vapours from their biding, 550  
 Hind'ring their present fall by this dividing;  
     So his unhallowed haste her words delays,  
     And moody Pluto winks while Orpheus plays.

Yet, foul night-waking cat, he doth but dally,  
 While in his holdfast foot the weak mouse panteth. 555  
 Her sad behaviour feeds his vulture folly,  
 A swallowing gulf that even in plenty wanteth:  
 A ear her prayers admits, but his heart granteth  
     No penetrable entrance to her plaining:  
     Tears harden lust, though marble wear with raining. 560

530 sometime] From Q. Q<sup>4</sup>, Delius, Craig, Chambers, Herford, Feuillerat  
*sometimes* Cam, Pooler, Kittredge, NCE *sometime* 540 cockatrice'] From  
 Malone. Q *Cockatrice* 542 pure] Q *pure* Gildon, Dyce, etc., Cam,  
 Chambers, Pooler *true* Delius, Craig, Herford, Feuillerat, Kittredge, NCE  
*pure* 547 But] From Q. Malone *Look* Eds. follow Q. 549 dark womb]  
 Q *dark-womb*, 550 blow] From Q. Malone, etc., Cam, Delius, Craig,  
 Chambers, Herford, Feuillerat, Pooler, Kittredge *blows* NCE *blow* The  
 verb is affected by the plural *vapours* which follows. 560 Tears] Q "*Tears*  
*wear*] Q *were*

Her pity-pleading eyes are sadly *fixéd*  
 In the remorseless wrinkles of his face;  
 Her modest eloquence with sighs is *mixéd*,  
 Which to her oratory adds more grace.  
 She puts the period often from his place, 565  
     And midst the sentence so her accent breaks  
     That twice she doth begin ere once she speaks.

She conjures him by high almighty Jove,  
 By knighthood, gentry, and sweet friendship's oath,  
 By her untimely tears, her husband's love, 570  
 By holy human law and common troth,  
 By heaven and earth, and all the power of both,  
     That to his borrowed bed he make retire,  
     And stoop to honour, not to foul desire.

Quoth she: 'Reward not hospitality 575  
 With such black payment as thou hast pretended.  
 Mud not the fountain that gave drink to thee;  
 Mar not the thing that cannot be amended;  
 End thy ill aim before thy shoot be ended;  
     He is no woodman that doth bend his bow 580  
     To strike a poor unseasonable doe.

'My husband is thy friend: for his sake spare me.  
 Thyself art mighty: for thine own sake leave me.  
 Myself a weakling: do not then ensnare me.  
 Thou look'st not like deceit: do not deceive me. 585  
 My sighs, like whirlwinds, labour hence to heave thee.  
     If ever man were moved with woman's moans,  
     Be movéd with my tears, my sighs, my groans:

'All which together, like a troubled ocean,  
 Beat at thy rocky and wrack-threat'ning heart, 590  
 To soften it with their continual motion;

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561-563 *fixéd* . . . *mixéd*,] Q *fixed* . . . *mixed*, Gildon, Malone, Dyce, etc., Globe, Delius, Craig, Feuillerat *fix'd* . . . *mix'd*, Cam and others *fixed* . . . *mixed*, 570 tears,] Delius conjectures that we should read *years*: and *untimely years*, relating to Lucretia's age, too young to die, would then correspond with *unseasonable doe* in l. 581. 579 shoot] Malone, stating that *suit* and *shoot* were pronounced alike in Shakespeare's time, thought there was a play of words intended here on *suit*, *shoot*, and conjectured that *suit* might have been the correct form in the text. The two words were homonymous: see Kökeritz, 145, 210, 317. Oulton and Knight commented (see Rollins, 168) that any *sense* of *suit* can hardly be intended by the horrified Lucrece; but Elizabethan puns cannot be judged by modern standards. The *suit-shoot* pun was common. See note to l. 364. 588 groans:] Q *grones*.

For stones dissolved to water do convert.  
 O, if no harder than a stone thou art,  
     Melt at my tears, and be compassionate!  
     Soft pity enters at an iron gate. 595

'In Tarquin's likeness I did entertain thee:  
 Hast thou put on his shape to do him shame?  
 To all the host of heaven I complain me,  
 Thou wrong'st his honour, wound'st his princely name.  
 Thou art not what thou seem'st; and if the same, 600  
     Thou seem'st not what thou art, a god, a king;  
     For kings, like gods, should govern everything.

'How will thy shame be seeded in thine age,  
 When thus thy vices bud before thy spring!  
 If in thy hope thou dar'st do such outrage, 605  
 What dar'st thou not when once thou art a king?  
 O, be remembered, no outrageous thing  
     From vassal actors can be wiped away;  
     Then kings' misdeeds cannot be hid in clay.

'This deed will make thee only loved for fear; 610  
 But happy monarchs still are feared for love.  
 With foul offenders thou perforce must bear  
 When they in thee the like offences prove.  
 If but for fear of this, thy will remove;  
     For princes are the glass, the school, the book, 615  
     Where subjects' eyes do learn, do read, do look.

'And wilt thou be the school where Lust shall learn?  
 Must he in thee read lectures of such shame?  
 Wilt thou be glass wherein it shall discern  
 Authority for sin, warrant for blame, 620  
 To privilege dishonour in thy name?  
     Thou back'st reproach against long-living laud,  
     And mak'st fair reputation but a bawd.

'Hast thou command? By him that gave it thee,  
 From a pure heart command thy rebel will. 625  
 Draw not thy sword to guard iniquity,  
 For it was lent thee all that brood to kill.  
 Thy princely office how canst thou fulfil,

---

609 hid in clay.] Kinnear conj. *hid in day*. *hid in clay* means *hidden in the grave*. Cf. *The evil that men do lives after them*; in *Jul. Cæsar* iii ii 71. 616 subjects'] Malone added apostrophe.

When, patterned by thy fault, foul sin may say  
He learned to sin and thou didst teach the way? 630

'Think but how vile a spectacle it were  
To view thy present trespass in another.  
Men's faults do seldom to themselves appear;  
Their own transgressions partially they smother.  
This guilt would seem death-worthy in thy brother. 635  
O, how are they wrapped in with infamies  
That from their own misdeeds askance their eyes!

'To thee, to thee, my heaved-up hands appeal,  
Not to seducing lust, thy rash relier.  
I sue for exiled majesty's repeal; 640  
Let him return, and flatt'ring thoughts retire.  
His true respect will prison false desire,  
And wipe the dim mist from thy doting eyne,  
That thou shalt see thy state and pity mine.'

'Have done,' quoth he: 'my uncontrôled tide 645  
Turns not, but swells the higher by this let.  
Small lights are soon blown out, huge fires abide,  
And with the wind in greater fury fret.  
The petty streams that pay a daily debt  
To their salt sovereign, with their fresh falls' haste 650  
Add to his flow, but alter not his taste.'

'Thou art,' quoth she, 'a sea, a sovereign king;  
And, lo, there falls into thy boundless flood  
Black lust, dishonour, shame, misgoverning,  
Who seek to stain the ocean of thy blood. 655  
If all these petty ills shall change thy good,  
Thy sea within a puddle's womb is hearséd,  
And not the puddle in thy sea disperséd.

'So shall these slaves be king, and thou their slave;  
Thou nobly base, they basely dignified; 660  
Thou their fair life, and they thy fouler grave:  
Thou loathéd in their shame, they in thy pride.  
The lesser thing should not the greater hide:

---

657 puddle's] Q *puddels* Malone added apostrophe. 657, 658 hearséd, . . . disperséd.] Q *herséd*, . . . *dispersed*. Malone, etc., Delius, Craig, Feuillerat *hears'd*, . . . *dispers'd*. Cam, Globe, Chambers, Herford, Pooler, Kittredge, NCE *hearséd*, . . . *dispersed*. (Chambers *ed*='d)

The cedar stoops not to the base shrub's foot,  
But low shrubs wither at the cedar's root. 665

'So let thy thoughts, low vassals to thy state'—  
'No more,' quoth he; 'by heaven, I will not hear thee!  
Yield to my love; if not, enforced hate,  
Instead of love's coy touch, shall rudely tear thee.  
That done, despitefully I mean to bear thee 670  
Unto the base bed of some rascal groom,  
To be thy partner in this shameful doom.'

This said, he sets his foot upon the light,  
For light and lust are deadly enemies:  
Shame folded up in blind concealing night, 675  
When most unseen, then most doth tyrannize.  
The wolf hath seized his prey, the poor lamb cries,  
Till with her own white fleece her voice controlled  
Entombs her outcry in her lips' sweet fold:

For with the nightly linen that she wears 680  
He pens her piteous clamours in her head,  
Cooling his hot face in the chastest tears  
That ever modest eyes with sorrow shed.  
O, that prone lust should stain so pure a bed!  
The spots whereof could weeping purify, 685  
Her tears should drop on them perpetually.

But she hath lost a dearer thing than life,  
And he hath won what he would lose again.  
This forced league doth force a further strife;  
This momentary joy breeds months of pain; 690  
This hot desire converts to cold disdain:  
Pure Chastity is rifled of her store,  
And Lust, the thief, far poorer than before.

Look as the full-fed hound or gorged hawk,  
Unapt for tender smell or speedy flight, 695  
Make slow pursuit, or altogether balk  
The prey wherein by nature they delight,  
So surfeit-taking Tarquin fares this night:  
His taste delicious, in digestion souring,  
Devours his will, that lived by foul devouring. 700

665 low shrubs] Q *low-shrubs* 666 state'—] Malone added dash. Q *state*,  
679 lips'] Q *lips* Malone added apostrophe. fold:] Q *fold*. 694 Look as]  
=Whereas Cam, etc. Look, as Craig, Feuillerat Look! as 696 balk] Q *balk*,

O, deeper sin than bottomless conceit  
 Can comprehend in still imagination!  
 Drunken Desire must vomit his receipt,  
 Ere he can see his own abomination.  
 While Lust is in his pride, no exclamation

705

Can curb his heat or rein his rash desire,  
 Till, like a jade, Selfwill himself doth tire.

And then with lank and lean discoloured cheek,  
 With heavy eye, knit brow, and strengthless pace,  
 Feeble Desire, all recreant, poor and meek,  
 Like to a bankrupt beggar wails his case.  
 The flesh being proud, Desire doth fight with Grace,  
 For there it revels, and when that decays  
 The guilty rebel for remission prays.

710

So fares it with this faultful lord of Rome,  
 Who this accomplishment so hotly chaséd;  
 For now against himself he sounds this doom,  
 That through the length of times he stands disgracéd.  
 Besides, his soul's fair temple is defacéd,  
 To whose weak ruins muster troops of cares,  
 To ask the spotted princess how she fares.

715

720

She says, her subjects with foul insurrection  
 Have battered down her consecrated wall,  
 And by their mortal fault brought in subjection  
 Her immortality, and made her thrall  
 To living death and pain perpetual:  
 Which in her prescience she controlléd still,  
 But her foresight could not forestall their will.

725

Ev'n in this thought through the dark night he stealth,  
 A captive victor that hath lost in gain;  
 Bearing away the wound that nothing healeth,  
 The scar that will, despite of cure, remain;  
 Leaving his spoil perplexed in greater pain.  
 She bears the load of lust he left behind,  
 And he the burthen of a guilty mind.

730

735

709 knit brow.] Q *knit-brow*, 711 bankrupt] Q *bankrout* Kittredge *bankrout*  
 Others *bankrupt* 716, 718, 719 chaséd; . . . disgracéd. . . defacéd,] Q *chased*,  
 . . . *disgraced*: . . . *defaced*, Malone, Dyce, etc., Delius, Craig, Feuillerat  
*chas'd* . . . *disgrac'd* . . . *defac'd* Cam, Chambers, Herford, Pooler, Kittredge,  
 NCE *chased* . . . *disgraced* . . . *defaced* (Eds. punctuate differently.) (Chambers  
*ed* = 'd.) 729 dark night] Q *dark-night* 735 burthen] Gildon, Collier, Dyce,  
 etc., Delius, Craig, Chambers, NCE *burden*

He like a thievish dog creeps sadly thence;  
 She like a wearied lamb lies panting there.  
 He scowls, and hates himself for his offence;  
 She, desperate, with her nails her flesh doth tear.  
 He faintly flies, sweating with guilty fear; 740  
     She stays, exclaiming on the direful night;  
     He runs, and chides his vanished, loathed delight.

He thence departs a heavy convertite;  
 She there remains a hopeless castaway.  
 He in his speed looks for the morning light; 745  
 She prays she never may behold the day,  
 'For day,' quoth she, 'night's 'scapes doth open lay,  
     And my true eyes have never practised how  
     To cloak offences with a cunning brow.

'They think not but that every eye can see 750  
 The same disgrace which they themselves behold;  
 And therefore would they still in darkness be,  
 To have their unseen sin remain untold;  
 For they their guilt with weeping will unfold,  
     And grave, like water that doth eat in steel, 755  
     Upon my cheeks what helpless shame I feel.'

Here she exclaims against repose and rest,  
 And bids her eyes hereafter still be blind.  
 She wakes her heart by beating on her breast,  
 And bids it leap from thence, where it may find 760  
 Some purer chest to close so pure a mind.  
     Frantic with grief thus breathes she forth her spite  
     Against the unseen secrecy of night:

'O comfort-killing Night, image of hell!  
 Dim register and notary of shame! 765  
 Black stage for tragedies and murders fell!  
 Vast sin-concealing chaos! nurse of blame!  
 Blind muffled bawd! dark harbour for defame!  
     Grim cave of death! whisp'ring conspirator  
     With close-tongued treason and the ravisher! 770

747 'night's 'scapes] Q *nights scapes* Cam, Craig, Feuillerat, Pooler 'night's  
 'scapes Delius, Chambers, Herford, Kittredge, NCE *night's scapes* 763 night:]  
 Q *night*. 766 murders] From Q. Cam, Delius, Craig, Chambers, Herford,  
 Feuillerat, Pooler, NCE *murders* Kittredge *murthers*



'O hateful, vaporous and foggy Night!  
 Since thou art guilty of my cureless crime,  
 Muster thy mists to meet the eastern light,  
 Make war against proportioned course of time;  
 Or if thou wilt permit the sun to climb 775  
     His wonted height, yet ere he go to bed,  
     Knit poisonous clouds about his golden head.

'With rotten damps ravish the morning air;  
 Let their exhaled unwholesome breaths make sick  
 The life of purity, the supreme fair, 780  
 Ere he arrive his weary noontide prick;  
 And let thy musty vapours march so thick  
     That in their smoky ranks his smothered light  
     May set at noon and make perpetual night.

'Were Tarquin Night, as he is but Night's child, 785  
 The silver-shining Queen he would disdain;  
 Her twinkling handmaids too, by him defiled,  
 Through Night's black bosom should not peep again.  
 So should I have co-partners in my pain;  
     And fellowship in woe doth woe assuage, 790  
     As palmers' chat makes short their pilgrimage.

'Where now I have no one to blush with me,  
 To cross their arms and hang their heads with mine,  
 To mask their brows and hide their infamy;  
 But I alone alone must sit and pine, 795  
 Seasoning the earth with show'rs of silver brine,  
     Mingling my talk with tears, my grief with groans,  
     Poor wasting monuments of lasting moans.

'O Night, thou furnace of foul-reeking smoke,  
 Let not the jealous Day behold that face 800  
 Which underneath thy black all-hiding cloak  
 Immodestly lies martyred with disgrace!  
 Keep still possession of thy gloomy place,

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772 cureless] Q *curelesse* Ewing, Craig *curseless* 779 unwholesome] Q *vn-*  
*holdsome* 782 musty] Q<sup>1</sup>. \* *mustie* Q<sup>2</sup>+ *mystie* or *mysty* or *misty* Collier, etc.,  
 Pooler, Kittredge, NCE *musty* Cam, Delius, Craig, Chambers, Herford,  
 Feuillerat *misty* *musty* follows up *rotten damps, unwholesome breaths*, etc.  
 786 silver-shining] Hyphen added by Gildon and generally adopted. 787 too,  
 . . . defiled.] Q *to (by him defil'd)* 791 palmers'] Malone added apostrophe,  
 generally adopted. 799 foul-reeking] Hyphen added by Ewing and generally  
 adopted except by Collier, Kittredge, NCE.

That all the faults which in thy reign are made  
May likewise be sepulchred in thy shade! 805

'Make me not object to the telltale Day!  
The light will show, charàctered in my brow,  
The story of sweet chastity's decay,  
The impious breach of holy wedlock vow.  
Yea, the illiterate, that know not how 810  
    To cipher what is writ in learned books,  
    Will quote my loathsome trespass in my looks.

'The nurse, to still her child, will tell my story,  
And fright her crying babe with Tarquin's name;  
The orator, to deck his oratory, 815  
Will couple my reproach to Tarquin's shame;  
Feast-finding minstrels, tuning my defame,  
    Will tie the hearers to attend each line,  
    How Tarquin wrongéd me, I Collatine.

'Let my good name, that senseless reputation, 820  
For Collatine's dear love be kept unspotted.  
If that be made a theme for disputation,  
The branches of another root are rotted,  
And undeserved reproach to him allotted  
    That is as clear from this attaint of mine 825  
    As I, ere this, was pure to Collatine.

'O unseen shame! invisible disgrace!  
O unfelt sore! crest-wounding, private scar!  
Reproach is stamped in Collatinus' face,  
And Tarquin's eye may read the mot afar, 830  
How he in peace is wounded, not in war.  
    Alas, how many bear such shameful blows,  
    Which not themselves, but he that gives them knows!

'If, Collatine, thine honour lay in me,  
From me by strong assault it is bereft. 835  
My honey lost, and I, a drone-like bee,  
Have no perfection of my summer left,  
But robbed and ransacked by injurious theft.  
    In thy weak hive a wand'ring wasp hath crept,  
    And sucked the honey which thy chaste bee kept. 840

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811 cipher] From Q. Malone, Craig 'cipher The verb stands here and in ll. 207, 1396 for decipher. 812 quote] Q cote Chambers, Bullen, Feuillerat cote 830 mot] =motto 831, 832 How . . . Alas,] Q "How . . . "Alas

'Yet am I guilty of thy honour's wrack;  
 Yet for thy honour did I entertain him;  
 Coming from thee, I could not put him back,  
 For it had been dishonour to disdain him.  
 Besides, of weariness he did complain him, 845  
 And talked of virtue. O unlooked-for evil,  
 When virtue is profaned in such a devil!

'Why should the worm intrude the maiden bud?  
 Or hateful cuckoos hatch in sparrows' nests?  
 Or toads infect fair founts with venom mud? 850  
 Or tyrant folly lurk in gentle breasts?  
 Or kings be breakers of their own behests?  
 But no perfection is so absolute  
 That some impurity doth not pollute.

'The aged man that coffers up his gold 855  
 Is plagued with cramps and gouts and painful fits,  
 And scarce hath eyes his treasure to behold,  
 But like still-pining Tantalus he sits  
 And useless barns the harvest of his wits,  
 Having no other pleasure of his gain 860  
 But torment that it cannot cure his pain.

'So then he hath it when he cannot use it,  
 And leaves it to be mastered by his young;  
 Who in their pride do presently abuse it:  
 Their father was too weak, and they too strong, 865  
 To hold their curséd-blesséd fortune long.  
 The sweets we wish for turn to loathéd sour  
 Even in the moment that we call them ours.

'Unruly blasts wait on the tender spring;  
 Unwholesome weeds take root with precious flow'rs; 870  
 The adder hisses where the sweet birds sing;  
 What virtue breeds iniquity devours.  
 We have no good that we can say is ours  
 But ill-annexéd Opportunity  
 Or kills his life or else his quality. 875

846 O . . . evil,] Q (O . . . euill,) unlooked-for] Q *unlook't for* Hyphen added by Ewing and generally adopted. 853 But] Q "*But* 855 coffers up] From Q. Dyce, Delius, Craig, Chambers, Herford, Feuillerat, NCE *coffers-up* Cam, Pooler, Kittredge *coffers up* 858 still-pining] Hyphen added by Malone and generally adopted. 867, 868 The . . . Even] Q "*The . . . Even* 874 ill-annexéd] Hyphen omitted in Q<sup>1</sup>.<sup>2</sup>

'O Opportunity, thy guilt is great!  
 'Tis thou that execut'st the traitor's treason;  
 Thou sets the wolf where he the lamb may get;  
 Whoever plots the sin, thou point'st the season;  
 'Tis thou that spurn'st at right, at law, at reason; 880  
 And in thy shady cell, where none may spy him,  
 Sits Sin, to seize the souls that wander by him.

'Thou makest the vestal violate her oath;  
 Thou blowest the fire when temperance is thawed;  
 Thou smother'st honesty, thou murder'st troth, 885  
 Thou foul abettor! thou notorious bawd!  
 Thou plantest scandal and displacest laud.  
 Thou ravisher, thou traitor, thou false thief,  
 Thy honey turns to gall, thy joy to grief!

'Thy secret pleasure turns to open shame, 890  
 Thy private feasting to a public fast,  
 Thy smoothing titles to a ragged name,  
 Thy sugared tongue to bitter wormwood taste:  
 Thy violent vanities can never last.  
 How comes it then, vile Opportunity, 895  
 Being so bad, such numbers seek for thee?

'When wilt thou be the humble suppliant's friend,  
 And bring him where his suit may be obtained?  
 When wilt thou sort an hour great strifes to end?  
 Or free that soul which wretchedness hath chained? 900  
 Give physic to the sick, ease to the pained?  
 The poor, lame, blind, halt, creep, cry out for thee;  
 But they ne'er meet with Opportunity.

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878 sets] Q *sets* Dyce, etc., Delius, Craig, Feuillerat *sett'st* Cam, Herford  
*set'st* Chambers, Pooler, Kittredge, NCE *sets* 879 point'st] Q *pointst*  
 Malone, etc., Herford, Feuillerat, NCE *'point'st* Cam, Delius, Craig, Pooler,  
 Kittredge *point'st* Chambers *pointest* 883 makest] From Q. Q<sup>1</sup>, Delius,  
 Craig, Feuillerat, NCE *mak'st* Cam, Chambers, Herford, Pooler, Kittredge  
*makest* 884 blowest] From Q. Gildon, etc., Cam, Delius, Craig, Herford,  
 Feuillerat, NCE *blow'st* Chambers, Pooler, Kittredge *blowest* 885 smother'st  
 . . . murder'st] Q *smotherst* . . . *murthrest* Cam, Delius, Craig, Herford,  
 Pooler *smother'st* . . . *murder'st* Chambers *smotherest* . . . *murderest* Feuil-  
 lerat, Kittredge *smother'st* . . . *murth'rest* NCE *smother'st* . . . *murd'rest*  
 893 sugared] Q *sugred* 898, 900, 901 obtained? . . . chained? . . . pained?] Q,  
 Cam, Pooler, Kittredge, NCE *obtained?* . . . *chained?* . . . *pained?* Globe,  
 Delius, Craig, Herford, Feuillerat *obtain'd?* . . . *chain'd?* . . . *pain'd?* Chambers  
*obtained?* . . . *chained?* . . . *pained?* (*ed* = *'d*).

'The patient dies while the physician sleeps;  
 The orphan pines while the oppressor feeds; 905  
 Justice is feasting while the widow weeps;  
 Advice is sporting while infection breeds:  
 Thou grant'st no time for charitable deeds.

Wrath, envy, treason, rape, and murther's rages,  
 Thy heinous hours wait on them as their pages. 910

'When Truth and Virtue have to do with thee,  
 A thousand crosses keep them from thy aid.  
 They buy thy help, but Sin ne'er gives a fee;  
 He gratis comes, and thou art well appaid  
 As well to hear as grant what he hath said. 915  
 My Collatine would else have come to me  
 When Tarquin did, but he was stayed by thee.

'Guilty thou art of murther and of theft,  
 Guilty of perjury and subornation,  
 Guilty of treason, forgery and shift, 920  
 Guilty of incest, that abomination;  
 An accessary by thine inclination  
 To all sins past and all that are to come,  
 From the creation to the general doom.

'Misshapen Time, copesmate of ugly Night, 925  
 Swift subtle post, carrier of grisly care,  
 Eater of youth, false slave to false delight,  
 Base watch of woes, sin's packhorse, virtue's snare;  
 Thou nursest all and murther'st all that are!  
 O, hear me then, injurious, shifting Time! 930  
 Be guilty of my death, since of my crime.

'Why hath thy servant Opportunity  
 Betrayed the hours thou gav'st me to repose,  
 Cancelled my fortunes and enchained me  
 To endless date of never-ending woes? 935  
 Time's office is to fine the hate of foes,  
 To eat up errors by opinion bred,  
 Not spend the dowry of a lawful bed.

909 murther's] Q *murthers* Grant White, Feuillerat, Kittredge *murther's*  
 Malone, Cam, Delius, Craig, Chambers, Herford, Pooler, NCE *murder's*  
 918 murther] From Q. Lintott, White, Feuillerat, Kittredge *murther* Gildon,  
 Cam, etc., *murder* 929 murther'st] Q *murthrest* Gildon, Malone, etc., Craig,  
 Chambers *murderest* Grant White *murther'st* Cam, Delius, Herford, Pooler  
*murder'st* Feuillerat *murthrest* Kittredge *murth'rest* NCE *murd'rest*

'Time's glory is to calm contending kings,  
 To unmask falsehood and bring truth to light, 940  
 To stamp the seal of time in aged things,  
 To wake the morn and sentinel the night,  
 To wrong the wronger till he render right,  
 To ruate proud buildings with thy hours  
 And smear with dust their glitt'ring golden tow'rs; 945

'To fill with wormholes stately monuments,  
 To feed oblivion with decay of things,  
 To blot old books and alter their contents,  
 To pluck the quills from ancient ravens' wings,  
 To dry the old oak's sap and cherish springs, 950  
 To spoil antiquities of hammered steel  
 And turn the giddy round of Fortune's wheel;

'To show the beldam daughters of her daughter,  
 To make the child a man, the man a child,  
 To slay the tiger that doth live by slaughter, 955  
 To tame the unicorn and lion wild,  
 To mock the subtle in themselves beguiled,  
 To cheer the ploughman with increaseful crops,  
 And waste huge stones with little water-drops.

'Why work'st thou mischief in thy pilgrimage, 960  
 Unless thou couldst return to make amends?  
 One poor retiring minute in an age  
 Would purchase thee a thousand thousand friends,  
 Lending him wit that to bad debtors lends.  
 O, this dread night, wouldst thou one hour come back, 965  
 I could prevent this storm and shun thy wrack!

'Thou ceaseless lackey to Eternity,  
 With some mischance cross Tarquin in his flight.  
 Devise extremes beyond extremity,  
 To make him curse this curséd crimeful night. 970  
 Let ghastly shadows his lewd eyes affright,  
 And the dire thought of his committed evil  
 Shape every bush a hideous shapeless devil.

'Disturb his hours of rest with restless trances,  
 Afflict him in his bed with bedrid groans; 975  
 Let there bechance him pitiful mischances

To make him moan ; but pity not his moans.  
 Stone him with hardened hearts, harder than stones;  
 And let mild women to him lose their mildness,  
 Wilder to him than tigers in their wildness. 980

'Let him have time to tear his curléd hair,  
 Let him have time against himself to rave,  
 Let him have time of Time's help to despair,  
 Let him have time to live a loathéd slave,  
 Let him have time a beggar's orts to crave, 985  
 And time to see one that by alms doth live  
 Disdain to him disdained scraps to give.

'Let him have time to see his friends his foes,  
 And merry fools to mock at him resort;  
 Let him have time to mark how slow time goes 990  
 In time of sorrow, and how swift and short  
 His time of folly and his time of sport;  
 And ever let his unrecalling crime  
 Have time to wail th' abusing of his time.

'O Time, thou tutor both to good and bad, 995  
 Teach me to curse him that thou taught'st this ill!  
 At his own shadow let the thief run mad,  
 Himself himself seek every hour to kill!  
 Such wretched hands such wretched blood should spill;  
 For who so base would such an office have 1000  
 As sland'rous deathsman to so base a slave ?

'The baser is he, coming from a king,  
 To shame his hope with deeds degenerate:  
 The mightier man, the mightier is the thing  
 That makes him honoured or begets him hate; 1005  
 For greatest scandal waits on greatest state.  
 The moon being clouded presently is missed,  
 But little stars may hide them when they list.

'The crow may bathe his coal-black wings in mire  
 And unperceived fly with the filth away;  
 But if the like the snow-white swan desire,  
 The stain upon his silver down will stay. 1010  
 Poor grooms are sightless night, kings glorious day:  
 Gnats are unnoted wheresoe'er they fly,  
 But eagles gazed upon with every eye. 1015

'Out, idle words, servants to shallow fools!  
 Unprofitable sounds, weak arbitrators!  
 Busy yourselves in skill-contending schools;  
 Debate where leisure serves with dull debaters;  
 To trembling clients be you mediators: 1020  
     For me, I force not argument a straw,  
     Since that my case is past the help of law.

'In vain I rail at Opportunity,  
 At Time, at Tarquin, and uncheerful Night;  
 In vain I cavil with mine infamy, 1025  
 In vain I spurn at my confirmed despite:  
 This helpless smoke of words doth me no right.  
     The remedy indeed to do me good  
     Is to let forth my foul-defiléd blood.

'Poor hand, why quiver'st thou at this decree? 1030  
 Honour thyself to rid me of this shame;  
 For if I die my honour lives in thee,  
 But if I live thou liv'st in my defame.  
 Since thou couldst not defend thy loyal dame  
     And wast afeard to scratch her wicked foe, 1035  
     Kill both thyself and her for yielding so.'

This said, from her betumbled couch she starteth  
 To find some desp'rate instrument of death:  
 But this no slaughterhouse no tool imparteth  
 To make more vent for passage of her breath; 1040  
 Which, thronging through her lips, so vanisheth  
     As smoke from Ætna that in air consumes,  
     Or that which from discharged cannon fumes.

'In vain,' quoth she, 'I live, and seek in vain  
 Some happy mean to end a hapless life. 1045  
 I feared by Tarquin's falchion to be slain,

1018 skill-contending] Hyphen omitted in Q<sup>1</sup>.<sup>a</sup>. 1025 mine] Q *mine* Dyce, etc., Craig, Feuillerat *my* 1029 foul-defiléd] Dyce's hyphen, adopted in Cam, Delius, Craig, Herford. 1035 afeard] Q *affear'd* Gildon, Malone, Dyce, etc., afraid Cam, etc. *afeard*. Delius *afear'd* 1037 betumbled] Q *betombléd* Q<sup>a</sup>, Knight, etc., Chambers, Kittredge *betumbled* Malone, Cam, etc. *betumbled* 1039 no slaughterhouse] Q *no slaughter house* Malone, Dyce, etc., Delius *no-slaughter-house* Cam, Chambers, Herford, Pooler, Kittredge, NCE *no slaughterhouse* Craig, Feuillerat *no slaughter-house* 1044 vain, quoth she,] Q *vaine (quoth shee)* 1046 falchion] From Malone. Q *Fauchion*



Yet for the selfsame purpose seek a knife:  
 But when I feared I was a loyal wife.  
     So am I now.—O no, that cannot be:  
     Of that true type hath Tarquin rifled me. 1050

'O, that is gone for which I sought to live,  
 And therefore now I need not fear to die.  
 To clear this spot by death, at least I give  
 A badge of fame to slander's livery,  
 A dying life to living infamy. 1055  
     Poor helpless help, the treasure stol'n away,  
     To burn the guiltless casket where it lay!

'Well, well, dear Collatine, thou shalt not know  
 The stained taste of violated troth:  
 I will not wrong thy true affection so 1060  
 To flatter thee with an infringéd oath.  
 This bastard graff shall never come to growth.  
     He shall not boast who did thy stock pollute  
     That thou art doting father of his fruit.

'Nor shall he smile at thee in secret thought, 1065  
 Nor laugh with his companions at thy state;  
 But thou shalt know thy int'rest was not bought  
 Basely with gold, but stol'n from forth thy gate.  
 For me, I am the mistress of my fate,  
     And with my trespass never will dispense, 1070  
     Till life to death acquit my forced offence.

'I will not poison thee with my attain't,  
 Nor fold my fault in cleanly-coined excuses;  
 My sable ground of sin I will not paint  
 To hide the truth of this false night's abuses. 1075  
 My tongue shall utter all; mine eyes, like sluices,  
     As from a mountain spring that feeds a dale,  
     Shall gush pure streams to purge my impure tale.'

By this, lamenting Philomel had ended  
 The well-tuned warble of her nightly sorrow, 1080  
 And solemn night with slow sad gait descended

1049 now.—O] Q *now*, δ 1053 death, at least] Q *death (at least)* 1073 cleanly-coined] Malone's hyphen; Chambers, Kittredge omit it. 1077 mountain spring] From Q. Cam, etc. insert hyphen. Chambers, Kittredge, NCE omit. 1080 well-tuned] Q *well tun'd* Cam *well tuned* Delius, Craig, Feuillerat *well-tun'd* Chambers, Herford, Kittredge, NCE *well-tuned* Pooler *well tun'd* 1081 slow sad] As in Q. Malone, Dyce, etc., Delius *slow-sad* Cam, Craig, Chambers, Herford, Feuillerat, Pooler, Kittredge, NCE *slow sad*

To ugly hell; when, lo, the blushing morrow  
 Lends light to all fair eyes that light will borrow:  
 But cloudy Lucrece shames herself to see,  
 And therefore still in night would cloistered be. 1085

Revealing day through every cranny spies,  
 And seems to point her out where she sits weeping;  
 To whom she sobbing speaks: 'O eye of eyes,  
 Why pry'st thou through my window? Leave thy peeping.  
 Mock with thy tickling beams eyes that are sleeping. 1090  
 Brand not my forehead with thy piercing light,  
 For day hath nought to do what's done by night.'

Thus cavils she with every thing she sees.  
 True grief is fond and testy as a child,  
 Who wayward once, his mood with nought agrees. 1095  
 Old woes, not infant sorrows, bear them mild:  
 Continuance tames the one; the other wild,  
 Like an unpractised swimmer plunging still  
 With too much labour drowns for want of skill.

So she, deep-drenchéd in a sea of care, 1100  
 Holds disputation with each thing she views,  
 And to herself all sorrow doth compare;  
 No object but her passion's strength renews,  
 And as one shifts, another straight ensues.  
 Sometime her grief is dumb and hath no words; 1105  
 Sometime 'tis mad and too much talk affords.

The little birds that tune their morning's joy  
 Make her moans mad with their sweet melody:  
 For mirth doth search the bottom of annoy;  
 Sad souls are slain in merry company; 1110  
 Grief best is pleased with grief's society:  
 True sorrow then is feelingly sufficed  
 When with like semblance it is sympathized.

'Tis double death to drown in ken of shore;  
 He ten times pines that pines beholding food; 1115  
 To see the salve doth make the wound ache more; \*

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1091 piercing] *Q* *percing* 1100 deep-drenchéd] Hyphen added by Malone.  
 Kittredge omits. 1100-1120] *Sh.* Music, 107, 108, notes music to these lines.  
 1109-1118 For . . . Deep] *Q* "For . . . "Sad . . . "Griefe . . . "True . . . "VWhen  
 . . . "Tis . . . "He . . . "To . . . "Great . . . "Deepe

Great grief grieves most at that would do it good;  
 Deep woes roll forward like a gentle flood,  
     Who, being stopped, the bounding banks o'erflows;  
 Grief dallied with nor law nor limit knows. 1120

'You mocking birds,' quoth she, 'your tunes entomb  
 Within your hollow-swelling feathered breasts,  
 And in my hearing be you mute and dumb.  
 My restless discord loves no stops nor rests;  
 A woeful hostess brooks not merry guests. 1125  
     Relish your nimble notes to pleasing ears;  
 Distress likes dumps when time is kept with tears.

'Come, Philomel, that sing'st of ravishment,  
 Make thy sad grove in my dishevelled hair.  
 As the dank earth weeps at thy languishment, 1130  
 So I at each sad strain will strain a tear,  
 And with deep groans the diapason bear;  
     For burthen-wise I'll hum on Tarquin still,  
 While thou on Tereus descants better skill.

'And whiles against a thorn thou bear'st thy part, 1135  
 To keep thy sharp woes waking, wretched I,  
 To imitate thee well, against my heart  
 Will fix a sharp knife to affright mine eye;  
 Who, if it wink, shall thereon fall and die.  
     These means, as frets upon an instrument, 1140  
 Shall tune our heartstrings to true languishment.

'And for, poor bird, thou sing'st not in the day,  
 As shaming any eye should thee behold,  
 Some dark deep desert, seated from the way,  
 That knows not parching heat nor freezing cold, 1145  
 Will we find out; and there we will unfold  
     To creatures stern sad tunes, to change their kinds:  
 Since men prove beasts, let beasts bear gentle minds.'

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1121 birds,' quoth she,] *Q Birds (quoth she)* 1122 hollow-swelling] Hyphen added by Gildon and generally adopted by modern editors. 1125-1127 A . . . Distress] *Q "A . . . "Distres* 1126 Relish] *Q Ralish* 1128 Philomel,] *Q Philomele Kittredge Philomele*, Others *Philomel*, 1129 hair.] *Q heare*, 1133 burthen-] *Q burthen-* Gildon, etc., Cam, Delius, Chambers, Herford, Pooler, NCE *burden-* Craig, Feuillerat, Kittredge *burthen-* 1134 descants] From *Q*. Malone, Cam, Delius, Craig, Herford, Feuillerat *descant'st* Lintott, etc., Chambers, Pooler, Kittredge, NCE *descants* 1146 Will we] Gildon, Dyce, etc., Craig, Feuillerat *We will*

As the poor frightened deer, that stands at gaze,  
 Wildly determining which way to fly, 1150  
 Or one encompassed with a winding maze  
 That cannot tread the way out readily;  
 So with herself is she in mutiny,  
 To live or die, which of the twain were better,  
 When life is shamed and death reproach's debtor. 1155

'To kill myself,' quoth she, 'alack, what were it,  
 But with my body my poor soul's pollution?  
 They that lose half with greater patience bear it  
 Than they whose whole is swallowed in confusion.  
 That mother tries a merciless conclusion 1160  
 Who, having two sweet babes, when death takes one,  
 Will slay the other and be nurse to none.

'My body or my soul, which was the dearer,  
 When the one pure, the other made divine?  
 Whose love of either to myself was nearer, 1165  
 When both were kept for heaven and Collatine?  
 Ay me! the bark pill'd from the lofty pine,  
 His leaves will wither and his sap decay;  
 So must my soul, her bark being pill'd away.

'Her house is sacked, her quiet interrupted, 1170  
 Her mansion battered by the enemy;  
 Her sacred temple spotted, spoiled, corrupted,  
 Grossly engirt with daring infamy.  
 Then let it not be called impiety  
 If in this blemished fort I make some hole 1175  
 Through which I may convey this troubled soul.

'Yet die I will not till my Collatine  
 Have heard the cause of my untimely death;  
 That he may vow, in that sad hour of mine,  
 Revenge on him that made me stop my breath. 1180  
 My stained blood to Tarquin I'll bequeath,  
 Which by him tainted shall for him be spent,  
 And as his due writ in my Testament.

1155 reproach's] *Q reproches* Dyce added apostrophe. 1157 pollution?] *Q pollution?* 1167 Ay] *Q Ay* Ewing, Malone, etc., *Delius Ah* 1167, 1169 pill'd] *Q pild* Lintott, etc., Cam, *Delius*, Craig, Herford, Feuillerat, Pooler, NCE *peel'd* Chambers *pilled* Kittredge *pill'd* To pill is to strip, strip off. Minsheu gives: *to Pill*, corticem detrahare. Rollins, 211, remarks that "the consistent modernisation of this word to *peeled* seems hard to defend." 1182 by] Malone 34, and Malone 886, and Sion copies of Q<sup>1</sup> both read *for* Editors by

'My honour I'll bequeath unto the knife  
That wounds my body so dishonoured. 1185  
'Tis honour to deprive dishonoured life;  
The one will live, the other being dead.  
So of shame's ashes shall my fame be bred;  
For in my death I murder shameful scorn:  
My shame so dead, mine honour is new-born. 1190

'Dear lord of that dear jewel I have lost,  
What legacy shall I bequeath to thee?  
My resolution, love, shall be thy boast,  
By whose example thou revenged mayst be.  
How Tarquin must be used, read it in me: 1195  
Myself, thy friend, will kill myself, thy foe,  
And, for my sake, serve thou false Tarquin so.

'This brief abridgement of my Will I make:  
My soul and body to the skies and ground;  
My resolution, husband, do thou take; 1200  
Mine honour be the knife's that makes my wound;  
My shame be his that did my fame confound;  
And all my fame that lives disbursed be  
To those that live and think no shame of me.

'Thou, Collatine, shalt oversee this Will; 1205  
How was I overseen that thou shalt see it!  
My blood shall wash the slander of mine ill;  
My life's foul deed, my life's fair end shall free it.  
Faint not, faint heart, but stoutly say "So be it."  
Yield to my hand; my hand shall conquer thee: 1210  
Thou dead, both die and both shall victors be.'

This plot of death when sadly she had laid,  
And wiped the brinish pearl from her bright eyes,  
With untuned tongue she hoarsely calls her maid,  
Whose swift obedience to her mistress hies; 1215  
For fleet-winged duty with thought's feathers flies.  
Poor Lucrece' cheeks unto her maid seem so  
As winter meads when sun doth melt their snow.

1189 murder] From Q. Cam, Delius, etc., *murder* Feuillerat, Kittredge  
*murder* 1201 knife's] Q *knives* 1208 life's . . . life's] Q *lives* . . . *lives*  
Kittredge *live's* . . . *life's* Others *life's* . . . *life's* 1214 calls] Q *calls* Q<sup>+</sup> *calls*  
Q<sup>+</sup>, Craig, Feuillerat *call'd* Cam, etc., *calls* 1216 For] Q "For fleet-winged]  
Q *fleet-wing'd* Dyce, Kittredge *swift-wing'd*

Her mistress she doth give demure good-morrow,  
 With soft slow tongue, true mark of modesty, 1220  
 And sorts a sad look to her lady's sorrow,  
 For why her face wore sorrow's livery,  
 But durst not ask of her audaciously  
     Why her two suns were cloud-eclipséd so,  
     Nor why her fair cheeks over-washed with woe. 1225

But as the earth doth weep, the sun being set,  
 Each flower moistened like a melting eye,  
 Even so the maid with swelling drops 'gan wet  
 Her circled eyne, enforced by sympathy  
 Of those fair suns set in her mistress' sky, 1230  
     Who in a salt-waved ocean quench their light,  
     Which makes the maid weep like the dewy night.

A pretty while these pretty creatures stand,  
 Like ivory conduits coral cisterns filling:  
 One justly weeps; the other takes in hand 1235  
 No cause, but company, of her drops spilling.  
 Their gentle sex to weep are often willing,  
     Grieving themselves to guess at others' smarts,  
     And then they drown their eyes or break their hearts.

For men have marble, women waxen, minds, 1240  
 And therefore are they formed as marble will;  
 The weak oppressed, th' impression of strange kinds  
 Is formed in them by force, by fraud, or skill.  
 Then call them not the authors of their ill,  
     No more than wax shall be accounted evil 1245  
     Wherein is stamped the semblance of a devil.

Their smoothness, like a goodly champain plain,  
 Lays open all the little worms that creep;  
 In men, as in a rough-grown grove, remain  
 Cave-keeping evils that obscurely sleep. 1250  
 Through crystal walls each little mote will peep.

1220 soft slow tongue,] Q *soft slow-tongue*, Malone, Delius, Herford, Kittredge *soft-slow tongue*, Cam, Craig, Chambers, Pooler, Feuillerat, NCE *soft slow tongue*, 1222 For . . . livery,] Q (*For . . . liuerie.*) For why] Q *For why* Sewell and others *For why*, Malone and others *For why?* Cam, Delius, Craig, Chambers, Herford, Feuillerat, Pooler *For why* Kittredge, NCE *For why* (*For why*=because). 1231 salt-waved] Q<sup>1</sup> *salt wau'd* Editors follow Q<sup>2</sup> in hyphenating. Schmidt explains the line as meaning *in tears quenched* etc. 1247 champain] Q *champaine* Kittredge *champain* Cam, etc. *champaign*

Though men can cover crimes with bold stern looks,  
 Poor women's faces are their own faults' books.

No man inveigh against the withered flow'r,  
 But chide rough winter that the flow'r hath killed. 1255  
 Not that devoured, but that which doth devour,  
 Is worthy blame. O, let it not be hild  
 Poor women's faults, that they are sò fulfilled  
 With men's abuses: those proud lords to blame  
 Make weak-made women tenants to their shame. 1260

The precedent whereof in Lucrece view,  
 Assailed by night with circumstances strong  
 Of present death, and shame that might ensue  
 By that her death, to do her husband wrong:  
 Such danger to resistance did belong 1265  
 That dying fear through all her body spread;  
 And who cannot abuse a body dead?

By this, mild patience bid fair Lucrece speak  
 To the poor counterfeit of her complaining:  
 'My girl,' quoth she, 'on what occasion break 1270  
 Those tears from thee that down thy cheeks are raining?  
 If thou dost weep for grief of my sustaining,  
 Know, gentle wench, it small avails my mood:  
 If tears could help, mine own would do me good.

'But tell me, girl, when went'—and there she stayed 1275  
 Till after a deep groan—"Tarquin from hence?"  
 'Madam, ere I was up,' replied the maid,  
 'The more to blame my sluggard negligence.  
 Yet with the fault I thus far can dispense;  
 Myself was stirring ere the break of day, 1280  
 And ere I rose was Tarquin gone away.

'But, lady, if your maid may be so bold,  
 She would request to know your heaviness.'  
 'O, peace!' quoth Lucrece: 'if it should be told,  
 The repetition cannot make it less, 1285  
 For more it is than I can well express.

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1254 inveigh] Q<sup>1</sup> only, which modern eds. follow. Other Qq *inveighs*  
 1255 chide] From Q<sup>1</sup>. Q<sup>4</sup>, etc. *chides* Modern eds. follow Q<sup>1</sup>. [1257 hild]  
 =hild 1275, 1276 —and . . . groan—] Q (and . . . *grone*) 1277 up, ' . . .  
 maid,] Q *vp* (*repli'd the maide*,) 1284 'O, . . . Lucrece:] Q (O . . . *LVCRECE*)

And that deep torture may be called a hell  
When more is felt than one hath power to tell.

'Go, get me hither paper, ink and pen.  
Yet save that labour, for I have them here. 1290  
What should I say? One of my husband's men  
Bid thou be ready by and by to bear  
A letter to my lord, my love, my dear.  
    Bid him with speed prepare to carry it;  
    The cause craves haste, and it will soon be writ.' 1295

Her maid is gone, and she prepares to write,  
First hovering o'er the paper with her quill.  
Conceit and grief an eager combat fight;  
What wit sets down is blotted straight with will;  
This is too curious-good, this blunt and ill. 1300  
    Much like a press of people at a door,  
    Throng her inventions, which shall go before.

At last she thus begins: 'Thou worthy lord  
Of that unworthy wife that greeteth thee,  
Health to thy person! Next vouchsafe t' afford— 1305  
If ever, love, thy Lucrece thou wilt see—  
Some present speed to come and visit me.  
    So, I commend me from our house in grief.  
    My woes are tedious, though my words are brief.'

Here folds she up the tenor of her woe, 1310  
Her certain sorrow writ uncertainly.  
By this short schedule Collatine may know  
Her grief, but not her grief's true quality.  
She dares not thereof make discovery,  
    Lest he should hold it her own gross abuse, 1315  
    Ere she with blood had stained her stained excuse.

Besides, the life and feeling of her passion  
She hoards, to spend when he is by to hear her,  
When sighs and groans and tears may grace the fashion  
Of her disgrace, the better so to clear her 1320  
From that suspicion which the world might bear her.

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1291 What . . . say?] Q (*What should I say*) 1300 curious-good,] Hyphen added by Malone and adopted by modern eds., except Kittredge. 1305, 1306 afford— If . . . see—] Q *afford* (*If . . . see,*) 1310 tenor] Q *tenure* Malone, Cam, Delius, Craig, Chambers, Herford, Feuillerat, Pooler, NCE *tenour* Kittredge *tenure* 1312 schedule] Q *Cedule*



To shun this blot, she would not blot the letter  
With words, till action might become them better.

To see sad sights moves more than hear them told;  
For then the eye interprets to the ear 1325  
The heavy motion that it doth behold,  
When every part a part of woe doth bear.  
'Tis but a part of sorrow that we hear:  
Deep sounds make lesser noise than shallow fords,  
And sorrow ebbs, being blown with wind of words. 1330

Her letter now is sealed, and on it writ  
'At Ardea to my lord with more than haste.'  
The post attends, and she delivers it,  
Charging the sour-faced groom to hie as fast  
As lagging fowls before the northern blast. 1335  
Speed more than speed but dull and slow she deems:  
Extremity still urgeth such extremes.

The homely villain curtsies to her low,  
And blushing on her, with a steadfast eye  
Receives the scroll without or yea or no, 1340  
And forth with bashful innocence doth hie.  
But they whose guilt within their bosoms lie  
Imagine every eye beholds their blame;  
For Lucrece thought he blushed to see her shame:

When, silly groom! God wot, it was defect 1345  
Of spirit, life and bold audacity.  
Such harmless creatures have a true respect  
To talk in deeds, while others saucily  
Promise more speed but do it leisurely.  
Even so this pattern of the worn-out age 1350  
Pawned honest looks, but laid no words to gage.

1325, 1326 For . . . behold,] Malone conjectured that the author had dumb-shows in mind and remarked that *motion* signified a puppet-show, while the speaker for the puppets was called an interpreter. (See Rollins, 221.) On such puppet-shows, popular at Bartholomew Fair, see Chambers: MS, ii 158 f., where it is mentioned that *motions* might also signify the dumb-shows of masquers and also shadow-plays. Schmidt and Onions both interpret *motion* in this passage as meaning puppet-show. 1335 blast.] Bodley copies Malone 34, and Malone 886, and Sion copy of Q<sup>1</sup> read *blasts* (Rollins). 1338 curtsies] Q *curties* Sewell, etc., Craig, Pooler, Feuillerat, NCE *curtsies* Cam, Delius, Herford *court'sies* Chambers *curtseys* Kittredge *curties* 1344 shame:] Q *shame*. 1345 silly] Q *seellie* Kittredge *selly* 1350 this . . . the] British Museum, Folger-Devonshire, Huntington and Rosenbach

His kindled duty kindled her mistrust,  
 That two red fires in both their faces blazéd;  
 She thought he blushed as knowing Tarquin's lust,  
 And blushing with him, wistly on him gazéd;  
 Her earnest eye did make him more amazéd. 1355

The more she saw the blood his cheeks replenish,  
 The more she thought he spied in her some blemish.

But long she thinks till he return again,  
 And yet the duteous vassal scarce is gone. 1360  
 The weary time she cannot entertain,  
 For now 'tis stale to sigh, to weep and groan.  
 So woe hath wearied woe, moan tiréd moan,  
 That she her complaints a little while doth stay,  
 Pausing for means to mourn some newer way. 1365

At last she calls to mind where hangs a piece  
 Of skilful painting, made for Priam's Troy;  
 Before the which is drawn the power of Greece,  
 For Helen's rape the city to destroy,  
 Threat'ning cloud-kissing Ilion with annoy; 1370  
 Which the conceited painter drew so proud,  
 As heaven, it seemed, to kiss the turrets bowed.

A thousand lamentable objects there,  
 In scorn of nature, art gave lifeless life.  
 Many a dry drop seemed a weeping tear 1375  
 Shed for the slaughtered husband by the wife.  
 The red blood reeked, to show the painter's strife;  
 And dying eyes gleamed forth their ashy lights,  
 Like dying coals burnt out in tedious nights.

There might you see the labouring pioner 1380  
 Begrimed with sweat and smeared all with dust;  
 And from the towers of Troy there would appear

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copies of Q<sup>1</sup> read *the . . . this* (Rollins, 223). Eds. *this . . . the* except Chambers *this . . . this* 1353, 1355, 1356 blazéd; . . . gazéd; . . . amazéd.] Q *blazed*, . . . *gazed*, . . . *amazed*. Cam, Herford, Pooler *blazed*; . . . *gazed*; . . . *amazéd*: Chambers *blazed*. . . *gazed*. . . *amazed*. (ed='d). Gildon, etc., Delius, Craig, Feuillerat *blaz'd*; . . . *gaz'd*; . . . *amaz'd*: Kittredge *blazed*. . . *gazed*; . . . *amazed*. NCE *blazed*; . . . *gazed*; . . . *amazed*. 1372 heaven, it seemed,] Q *Heauen* (it seem'd) 1374 lifeless] Q *livelesse* Kittredge *liveless* Others follow Gildon *lifeless* 1380 pioner] Q *Pyoner* Q<sup>2</sup>, Dyce, Cam, Delius, Craig and other modern editors *pioner* or *pioner*, Alexander *pioneer*

The very eyes of men through loopholes thrust,  
 Gazing upon the Greeks with little lust.  
 Such sweet observance in this work was had 1385  
 That one might see those far-off eyes look sad.

In great commanders grace and majesty  
 You might behold, triumphing in their faces;  
 In youth, quick bearing and dexterity;  
 And here and there the painter interlaces 1390  
 Pale cowards, marching on with trembling paces;  
 Which heartless peasants did so well resemble  
 That one would swear he saw them quake and tremble.

In Ajax and Ulysses, O, what art  
 Of physiognomy might one behold! 1395  
 The face of either ciphered either's heart;  
 Their face their manners most expressly told.  
 In Ajax' eyes blunt rage and rigour rolled;  
 But the mild glance that sly Ulysses lent  
 Showed deep regard and smiling government. 1400

There pleading might you see grave Nestor stand.  
 As 'twere encouraging the Greeks to fight,  
 Making such sober action with his hand  
 That it beguiled attention, charmed the sight.  
 In speech, it seemed, his beard all silver white 1405  
 Wagged up and down, and from his lips did fly  
 Thin winding breath which purled up to the sky.

About him were a press of gaping faces,  
 Which seemed to swallow up his sound advice;  
 All jointly list'ning, but with several graces, 1410  
 As if some mermaid did their ears entice,  
 Some high, some low, the painter was so nice;  
 The scalps of many, almost hid behind,  
 To jump up higher seemed, to mock the mind.

Here one man's hand leaned on another's head, 1415  
 His nose being shadowed by his neighbour's ear;  
 Here one being thronged bears back, all boll'n and red;

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1386 far-off] Q *farre of* 1389 quick bearing] Q *quick-bearing* 1396 ciphered] Q *cypher'd* Malone, etc. 'cipher'd' Modern eds. omit first apostrophe. 1398 Ajax] Q *ALIX* Apostrophe added by Sewell and generally adopted. 1411 mermaid] Q *Marmaide* 1414 seemed,] Malone added comma, generally adopted. 1417 boll'n] Q *boln*, =swollen

Another smothered seems to pelt and swear;  
 And in their rage such signs of rage they bear  
     As, but for loss of Nestor's golden words, 1420  
     It seemed they would debate with angry swords.

For much imaginary work was there;  
 Conceit deceitful, so compact, so kind,  
 That for Achilles' image stood his spear  
 Gripped in an armed hand; himself behind 1425  
 Was left unseen, save to the eye of mind:  
     A hand, a foot, a face, a leg, a head,  
     Stood for the whole to be imaginéd.

And from the walls of strong-besiegéd Troy  
 When their brave hope, bold Hector, marched to field, 1430  
 Stood many Trojan mothers sharing joy  
 To see their youthful sons bright weapons wield;  
 And to their hope they such odd action yield  
     That through their light joy seeméd to appear,  
     Like bright things stained, a kind of heavy fear. 1435

And from the strond of Dardan, where they fought,  
 To Simois' reedy banks the red blood ran,  
 Whose waves to imitate the battle sought  
 With swelling ridges; and their ranks began  
 To break upon the galléd shore, and than 1440  
     Retire again, till meeting greater ranks  
     They join and shoot their foam at Simois' banks.

To this well-painted piece is Lucrece come,  
 To find a face where all distress is stelled.  
 Many she sees where cares have carvéd some, 1445

1425 Gripped] Q<sup>1</sup> *Grp't* Q<sup>2</sup> *Gripte* Cam, Chambers, Herford *Griped* Delius, Craig, Pooler, Feuillerat, Kittredge *Grip'd* NCE *Gripp'd* 1429 strong-besiegéd] Sewell's hyphen, generally adopted; Chambers omits. 1435 Like . . . stained,] Q (*Like . . . staind*) 1436 strond] From Q. Ewing, etc., Cam, Craig, Herford, Pooler, Feuillerat, NCE *strand* Delius, Chambers, Kittredge *strond* 1444 stelled.] Q *steld*, Gildon, Cam and modern editors generally *stell'd*. or *stelled*. Malone *stél'd*. Knight, NCE *stel'd*. To stell was to fix permanently. Knight, like Malone, drew attention to Sonnet xxiv, "Mine eye hath played the painter and hath stelled Thy beauty's form in table of my heart"; and noting that this passage and that in *Lucrece* are both associated with painting, suggested that *stell* was connected in Shakespeare's mind with *stille*, the pencil or engraver's tool. Wyndham thought that the next line "cares have carvéd some" would indicate that *steel'd* (engraved) was intended. Schmidt and Onions both gloss *stelled* as "fixed"; Pooler as

But none where all distress and dolour dwelled,  
 Till she despairing Hecuba beheld,  
     Staring on Priam's wounds with her old eyes,  
     Which bleeding under Pyrrhus' proud foot lies.

In her the painter had anatomized 1450  
 Time's ruin, beauty's wrack, and grim care's reign.  
 Her cheeks with chaps and wrinkles were disguised;  
 Of what she was no semblance did remain.  
 Her blue blood changed to black in every vein,  
     Wanting the spring that those shrunk pipes had fed, 1455  
     Showed life imprisoned in a body dead.

On this sad shadow Lucrece spends her eyes,  
 And shapes her sorrow to the beldam's woes,  
 Who nothing wants to answer her but cries,  
 And bitter words to ban her cruel foes. 1460  
 The painter was no god to lend her those;  
     And therefore Lucrece swears he did her wrong  
     To give her so much grief and not a tongue.

'Poor instrument,' quoth she, 'without a sound,  
 I'll tune thy woes with my lamenting tongue, 1465  
 And drop sweet balm in Priam's painted wound,  
 And rail on Pyrrhus that hath done him wrong,  
 And with my tears quench Troy that burns so long,  
     And with my knife scratch out the angry eyes  
     Of all the Greeks that are thine enemies. 1470

'Show me the strumpet that began this stir,  
 That with my nails her beauty I may tear.  
 Thy heat of lust, fond Paris, did incur  
 This load of wrath that burning Troy doth bear.  
 Thy eye kindled the fire that burneth here; 1475  
     And here in Troy, for trespass of thine eye,  
     The sire, the son, the dame and daughter die.

'Why should the private pleasure of some one  
 Become the public plague of many moe?  
 Let sin, alone committed, light alone 1480

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"Possibly = fixed"; and NCE as "engraved (?), fixed (?)." In this poem the graphic imagery supplies several references to engraving in or upon the face. See ll. 203, 755, 756, 829 (?), 1712. There can be little doubt that *stelled*=delineated. 1450 anatomized] Q *anathomiz'd* 1452 chaps] Q *chops* Kittredge *chops* Other modern eds. follow Lintott's *chaps* 1464 instrument, . . . she,] Q *Instrument* (*quoth shee*)

Upon his head that hath trangresséd so;  
 Let guiltless souls be freed from guilty woe.  
 For one's offence why should so many fall,  
 To plague a private sin in general?

'Lo, here weeps Hecuba, here Priam dies, 1485  
 Here manly Hector faints, here Troilus sounds,  
 Here friend by friend in bloody channel lies,  
 And friend to friend gives unadvised wounds,  
 And one man's lust these many lives confounds.  
 Had doting Priam checked his son's desire, 1490  
 Troy had been bright with fame and not with fire.'

Here feelingly she weeps Troy's painted woes:  
 For sorrow, like a heavy-hanging bell  
 Once set on ringing, with his own weight goes;  
 Then little strength rings out the doleful knell. 1495  
 So Lucrece, set a-work, sad tales doth tell  
 To pencilled pensiveness and coloured sorrow;  
 She lends them words, and she their looks doth borrow.

She throws her eyes about the painting round,  
 And who she finds forlorn she doth lament. 1500  
 At last she sees a wretched image bound  
 That piteous looks to Phrygian shepherds lent.  
 His face, though full of cares, yet showed content:  
 Onward to Troy with the blunt swains he goes,  
 So mild that Patience seemed to scorn his woes. 1505

In him the painter laboured with his skill  
 To hide deceit and give the harmless show  
 An humble gait, calm looks, eyes wailing still,  
 A brow unbent, that seemed to welcome woe:  
 Cheeks neither red nor pale, but mingled so 1510  
 That blushing red no guilty instance gave,  
 Nor ashy pale the fear that false hearts have.

But, like a constant and confirmed devil,  
 He entertained a show so seeming just,  
 And therein so ensconced his secret evil, 1515

1486 sounds,] *Q sounds*, Kittredge *sounds*, Other modern eds. follow Malone's *swounds* 1493 heavy-hanging] *Q heauie hanging* Kittredge omits hyphen. Other modern eds. admit. 1496 a-work,] *Q a worke*, *Q<sup>s</sup>*, Kittredge *awork*, Other modern eds. *a-work*, 1500 who] *Q who* Gildon, Craig, Chambers, Herford, Feuillerat *whom* Cam, Delius, Pooler, Kittredge, NCE *who* 1514 seeming just,] From *Q*. Hyphenated in Delius, Craig, Feuillerat, NCF.

That Jealousy itself could not mistrust  
False creeping Craft and Perjury should thrust  
Into so bright a day such black-faced storms,  
Or blot with hell-born sin such saintlike forms.

The well-skilled workman this mild image drew 1520  
For perjured Sinon, whose enchanting story  
The credulous old Priam after slew;  
Whose words, like wildfire, burnt the shining glory  
Of rich-built Ilion, that the skies were sorry,  
And little stars shot from their fixed places, 1525  
When their glass fell wherein they viewed their faces.

This picture she advisedly perused,  
And chid the painter for his wondrous skill,  
Saying, some shape in Sinon's was abused;  
So fair a form lodged not a mind so ill. 1530  
And still on him she gazed, and gazing still  
Such signs of truth in his plain face she spied  
That she concludes the picture was belied.

'It cannot be,' quoth she, 'that so much guile'—  
She would have said 'can lurk in such a look;' 1535  
But Tarquin's shape came in her mind the while,  
And from her tongue 'can lurk' from 'cannot' took:  
'It cannot be' she in that sense forsook,  
And turned it thus, 'It cannot be, I find,  
But such a face should bear a wicked mind: 1540

'For even as subtle Sinon here is painted,  
So sober-sad, so weary and so mild,  
As if with grief or travail he had fainted,  
To me came Tarquin arméd to beguile  
With outward honesty, but yet defiled 1545

1517 False creeping] From Q. Malone, etc., Cam, Delius, Craig, Herford, Feuillerat insert hyphen. Chambers, Pooler, Kittredge, NCE follow Q. 1526 glass] = Troy; brilliant as the stars. 1534 be, 'quoth she,] Q *be* (*quoth she*) 1535 She . . . said] Q (*Shee . . . said*) 1537 took:] Q *tooke* 1542 sober-sad,] Malone's hyphen. 1543 As . . . fainted,] Q (*As . . . fainted*) 1544 arméd to beguile] Q *armed to beguile* Malone *armed; so beguile* Globe, Cam, Herford *armed; so beguiled* Steevens conj., Delius, Craig, Pooler, Kittredge *armed; so beguil'd* Wyndham, NCE *armed to begild* Chambers *arméd to beguile*, Feuillerat *armed to beguile* Feuillerat, who adheres to Q. remarks "'beguile' having the meaning of 'to cover as with gold.' Perhaps we should read 'to-beguile'd,' all disguised." Kittredge held that *beguiled* was an adjective, meaning "furnished with, full of, guile." The usual reading

With inward vice. As Priam him-did cherish,  
So did I Tarquin; so my Troy did perish.

'Look, look how list'ning Priam wets his eyes,  
To see those borrowed tears that Sinon sheeds!  
Priam, why art thou old and yet not wise? 1550  
For every tear he falls a Trojan bleeds.  
His eye drops fire, no water thence proceeds;  
Those round clear pearls of his that move thy pity  
Are balls of quenchless fire to burn thy city.

'Such devils steal effects from lightless hell; 1555  
For Sinon in his fire doth quake with cold,  
And in that cold hot-burning fire doth dwell;  
These contraries such unity do hold.  
Only to flatter fools and make them bold.  
So Priam's trust false Sinon's tears doth flatter 1560  
That he finds means to burn his Troy with water.'

Here, all enraged, such passion her assails,  
That patience is quite beaten from her breast.  
She tears the senseless Sinon with her nails,  
Comparing him to that unhappy guest 1565  
Whose deed hath made herself herself detest.

with semicolon after *armed* introduces modern phraseology and destroys the punctuation of Q. Four principal ways of regarding *to beguile* are possible. (1) as *so beguiled* according to modern texts; (2) as *to beguile*, the printer having misprinted *d* for final *e*; (3) treating *beguiled* as an adjective based on *gild*; (4) as what the poet wrote and therefore the correct text. Regarding (2), though there are many instances where Elizabethan poets matched words in rhyme with the same vowel but different consonantal endings, it will not be credited that Shakespeare, a careful rhymers, matched *beguile* : *defiled*. In (3) *so begilt* makes unconvincing sense and involves the awkward *so* phrase and the altered punctuation. (4) may be explained as the addition of *d* to the final *l* of *beguile* for purpose of rhyme, supported by Elizabethan alternative forms, such as *vile* : *vild*, *swoon* : *swound*, *yon* : *yond*, and later dialect forms as *gown* : *gownd*, *mile* : *mild*, *drown* : *drownd*, *scholar* : *scholard*. The reading preferred in this text is *to beguile*—to beguile, retaining the spelling and punctuation of Q. 1549 *sheeds*! Q *sheeds*, Editors, except Bullen, Kittredge, *sheeds*! Bullen, Kittredge *sheeds*! Viëtor, 17, treats *sheeds* as a "new formation" on the analogy of *feed* with past tense *fed* (hence *shed* might give *sheed*); but actually *sheed* is a dialect form of *shed* current in Warwickshire, neighbouring counties and places farther north. For the dialect forms see Wright: DD sub *Shed* v. The form *sheeds* rhymes with *deeds* in Sonnet xxxiv. *sheed* was a normal development from M.E. *schēde* with long vowel. 1557 *hot-burning*] Gildon, Malone, etc., Cam and modern eds. insert hyphen, but Chambers, Kittredge, like Q, omit.



At last she smilingly with this gives o'er:  
 'Fool, fool!' quoth she, 'his wounds will not be sore.'

Thus ebbs and flows the current of her sorrow,  
 And time doth weary time with her complaining. 1570  
 She looks for night, and then she longs for morrow,  
 And both she thinks too long with her remaining.  
 Short time seems long in sorrow's sharp sustaining.  
 Though woe be heavy, yet it seldom sleeps,  
 And they that watch see time how slow it creeps. 1575

Which all this time hath overslipped her thought  
 That she with painted images hath spent;  
 Being from the feeling of her own grief brought  
 By deep surmise of others' detriment,  
 Losing her woes in shows of discontent. 1580  
 It easeth some, though none it ever curéd,  
 To think their dolour others have endured.

But now the mindful messenger come back,  
 Brings home his lord and other company;  
 Who finds his Lucrece clad in mourning black, 1585  
 And round about her tear-distained eye  
 Blue circles streamed, like rainbows in the sky.  
 These water-galls in her dim element  
 Foretell new storms to those already spent.

Which when her sad-beholding husband saw, 1590  
 Amazédly in her sad face he stares.  
 Her eyes, though sod in tears, looked red and raw,  
 Her lively colour killed with deadly cares.  
 He hath no power to ask her how she fares:  
 Both stood, like old acquaintance in a trance, 1595  
 Met far from home, wond'ring each other's chance.

At last he takes her by the bloodless hand,  
 And thus begins: 'What uncouth ill event  
 Hath thee befall'n, that thou dost trembling stand?'  
 Sweet love, what spite hath thy fair colour spent? 1600  
 Why art thou thus attired in discontent?

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1573 sorrow's] Ewing added apostrophe which eds. adopt. 1581, 1582 curéd, . . . endured.] Q, Cam, Globe (*ed*='d'), Chambers (*ed*='d'), Herford, Pooler, Kittredge, NCE *cured*, . . . *endured*. Delius, Craig, Feuillerat *cur'd*, . . . *endur'd*. 1590 sad-beholding] Hyphen added by Sewell and adopted by modern eds.

Unmask, dear dear, this moody heaviness,  
And tell thy grief, that we may give redress.'

Three times with sighs she gives her sorrow fire,  
Ere once she can discharge one word of woe. 1605  
At length addressed to answer his desire,  
She modestly prepares to let them know  
Her honour is ta'en prisoner by the foe;  
While Collatine and his consorted lords  
With sad attention long to hear her words. 1610

And now this pale swan in her wat'ry nest  
Begins the sad dirge of her certain ending:  
'Few words,' quoth she, 'shall fit the trespass best,  
Where no excuse can give the fault amending.  
In me moe woes than words are now depending; 1615  
And my laments would be drawn out too long  
To tell them all with one poor tired tongue.

'Then be this all the task it hath to say:  
Dear husband, in the interest of thy bed  
A stranger came, and on that pillow lay 1620  
Where thou wast wont to rest thy weary head;  
And what wrong else may be imaginéd  
By foul enforcement might be done to me,  
From that, alas, thy Lucrece is not free.

'For in the dreadful dead of dark midnight, 1625  
With shining falchion in my chamber came  
A creeping creature, with a flaming light,  
And softly cried "Awake, thou Roman dame,  
And entertain my love; else lasting shame  
On thee and thine this night I will inflict, 1630  
If thou my love's desire do contradict.

' "For some hard-favoured groom of thine," quoth he,  
"Unless thou yoke thy liking to my will,  
I'll murder straight, and then I'll slaughter thee,  
And swear I found you where you did fulfil 1635  
The loathsome act of lust, and so did kill  
The lechers in their deed. This act will be  
My fame, and thy perpetual infamy."

---

1613 words, quoth she,] Q words (quoth shee) 1624 that, alas,] Q that (alas)  
1626 falchion] Q Fauchion

'With this, I did begin to start and cry;  
 And then against my heart he set his sword, 1640  
 Swearing, unless I took all patiently,  
 I should not live to speak another word;  
 So should my shame still rest upon record,  
 And never be forgot in mighty Rome  
 Th' adulterate death of Lucrece and her groom. 1645

'Mine enemy was strong, my poor self weak,  
 And far the weaker with so strong a fear.  
 My bloody judge forbode my tongue to speak;  
 No rightful plea might plead for justice there.  
 His scarlet lust came evidence to swear 1650  
 That my poor beauty had purloined his eyes;  
 And when the judge is robbed, the prisoner dies.

'O, teach me how to make mine own excuse!  
 Or, at the least, this refuge let me find;  
 Though my gross blood be stained with this abuse, 1655  
 Immaculate and spotless is my mind:  
 That was not forced; that never was inclined  
 To accessary yieldings, but still pure  
 Doth in her poisoned closet yet endure.'

Lo here, the hopeless merchant of this loss, 1660  
 With head declined, and voice dammed up with woe,  
 With sad-set eyes and wretched arms across,  
 From lips new-waxen pale begins to blow  
 The grief away that stops his answer so.  
 But, wretched as he is, he strives in vain; 1665  
 What he breathes out his breath drinks up again.

As through an arch the violent roaring tide  
 Outruns the eye that doth behold his haste,  
 Yet in the eddy boundeth in his pride  
 Back to the strait that forced him on so fast, 1670  
 In rage sent out, recalled in rage, being past:

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1640: set] Q<sup>1</sup> set Q<sup>2+</sup>, Globe, Herford sets. Cam and others set 1644 Rome] Q Roome 1647 And . . . fear.] Q (And . . . feare) 1648 forbode] Q forbod Q<sup>4+</sup> forbad Cam and others forbade Kittredges forbade, 1654 Or, . . . least,] Q Or (at the least) 1660 hopeless] Q hopelesse Craig, Feuillerat helpless 1662 sad-set] Hyphen added by Malone, etc., Cam, Dellus, Craig, Feuillerat, Kittredges. Omitted in Q, Globe, Chambers, Herford, Pooler, NCE. wretched] From Q. Walker conj., Dyce, Kittredges wreathed. 1667-1673 As . . . draw.] Spurgeon, 98, identifies with the eddy at Clopton's Bridge, Stratford.

Even so his sighs, his sorrows, make a saw,  
To push grief on and back the same grief draw.

Which speechless woe of his poor she attendeth  
And his untimely frenzy thus awaketh: 1675

'Dear lord, thy sorrow to my sorrow lendeth  
Another power; no flood by raining slaketh.  
My woe too sensible thy passion maketh  
More feeling-painful. Let it then suffice  
To drown on woe, one pair of weeping eyes. 1680

'And for my sake, when I might charm thee so,  
For she that was thy Lucrece, now attend me.  
Be suddenly revenged on my foe,  
Thine, mine, his own. Suppose thou dost defend me  
From what is past. The help that thou shalt lend me 1685  
Comes all too late, yet let the traitor die;  
For sparing justice feeds iniquity.

'But ere I name him, you fair lords,' quoth she,  
Speaking to those that came with Collatine,  
'Shall plight your honourable faiths to me, 1690  
With swift pursuit to venge this wrong of mine;  
For 'tis a meritorious fair design  
To chase injustice with revengeful arms.  
Knights, by their oaths, should right poor ladies' harms.'

At this request, with noble disposition 1695  
Each present lord began to promise aid,  
As bound in knighthood to her imposition,  
Longing to hear the hateful foe bewrayed.  
But she, that yet her sad task hath not said,  
The protestation stops. 'O, speak,' quoth she, 1700  
'How may this forced stain be wiped from me?

'What is the quality of my offence,  
Being constrained with dreadful circumstance?  
May my pure mind with the foul act dispense,

1679 feeling-painful.] *Q feeling painfull*, Hyphen added by Sewell and generally adopted by modern eds. 1680 on woe, one] *Q on woe, one* Ewing, Cam, Delius, Craig, Chambers, Herford, Feuillerat, Pooler, Kittredge, NCE *one woe, one* Lee conj. in *woe, one* Schmidt, ii 805, gives examples of the use of *on* meaning "the ground or occasion of anything done." One may take 1680 to mean "to drown on this occasion, or in this matter, of woe, one pair of weeping eyes." 1687 For] *Q For* 1689 Speaking . . . Collatine.] *Q (Speaking . . . COLATINE)* 1702 my] *Q my* Q\*, Delius, Craig, Chambers,

My low-declinéd honour to advance? 1705  
 May any terms acquit me from this chance?  
 The poisoned fountain clears itself again;  
 And why not I from this compelléd stain?

With this, they all at once began to say,  
 Her body's stain her mind untainted clears; 1710  
 While with a joyless smile she turns away  
 The face, that map which deep impression bears  
 Of hard misfortune, carved in it with tears.  
 'No, no,' quoth she, 'no dame hereafter living  
 By my excuse shall claim excuse's giving.' 1715

Here with a sigh, as if her heart would break,  
 She throws forth Tarquin's name: 'He, he' she says,  
 But more than 'he' her poor tongue could not speak;  
 Till after many accents and delays,  
 Untimely breathings, sick and short assays, 1720  
 She utters this: 'He, he, fair lords, 'tis he,  
 That guides this hand to give this wound to me.'

Even here she sheathéd in her harmless breast  
 A harmful knife, that thence her soul unsheathéd.  
 That blow did bail it from the deep unrest 1725  
 Of that polluted prison where it breathéd.  
 Her contrite sighs unto the clouds bequeathéd  
 Her wingéd sprite, and through her wounds doth fly  
 Life's lasting date from cancelled destiny.

Stone-still, astonished with this deadly deed, 1730  
 Stood Collatine and all his lordly crew;  
 Till Lucrece' father, that beholds her bleed,  
 Himself on her self-slaughtered body threw;  
 And from the purple fountain Brutus drew

Herford, Feuillerat, NCE *mine* Cam, Pooler, Kittredge *my* 1705 low-declinéd] Hyphenated in Q<sup>9</sup> (Rollins), Malone, etc., and modern eds. 1713 in it] Q *it in* Malone, etc., and modern eds. *in it* 1715 excuse's] Malone added apostrophe, generally adopted. 1724, 1726, 1727 unsheathéd. . . . breathéd. . . . bequeathéd] Q *vn*sheathed, . . . breathéd: . . . bequeathed Cam, Herford, Pooler *unsheathed*: . . . breathéd: . . . bequeathed Delius *unsheathed*: . . . breathéd; . . . bequeathed Malone, etc., Craig, Feuillerat *un-sheath'd*: . . . breath'd; . . . bequeath'd Chambers (*ed*='d'), Kittredge, NCE *unsheathed*. . . . breathéd. . . . bequeathed Globe *unsheathed*: . . . breathéd: . . . bequeath'd 1728 sprite.] From Q. Delius *spright*, 1729]—Life escapes the fate hereby cancelled. Life's] Q *Lives* Kittredge *Live's* Others *Life's* 1730 Stone-still.] Hyphen added in Q<sup>9</sup> (Rollins) and generally adopted. 1730, 1731 Stone- . . . Stood] Echoes *Faerie Queene*, II vi 31, l. 9.

The murd'rous knife, and, as it left the place,  
Her blood, in poor revenge, held it in chase; 1735

And bubbling from her breast, it doth divide  
In two slow rivers, that the crimson blood  
Circles her body in on every side,  
Who, like a late-sacked island, vastly stood 1740  
Bare and unpeopled in this fearful flood.  
Some of her blood still pure and red remained,  
And some looked black, and that false Tarquin stained.

About the mourning and congeal'd face  
Of that black blood a wat'ry rigol goes, 1745  
Which seems to weep upon the tainted place.  
And ever since, as pitying Lucrece' woes,  
Corrupted blood some watery token shows;  
And blood untainted still doth red abide,  
Blushing at that which is so putrified. 1750

'Daughter, dear daughter,' old Lucretius cries,  
'That life was mine which thou hast here deprived  
If in the child the father's image lies,  
Where shall I live now Lucrece is unliv'd?  
Thou wast not to this end from me deriv'd. 1755  
If children predecease progenitors,  
We are their offspring, and they none of ours.

'Poor broken glass, I often did behold  
In thy sweet semblance my old age new born;  
But now that fair fresh mirror, dim and old, 1760  
Shows me a bare-boned death by time outworn.  
O, from thy cheeks my image thou hast torn,  
And shivered all the beauty of my glass,  
That I no more can see what once I was.

'O time, cease thou thy course and last no longer, 1765  
If they surcease to be that should survive.  
Shall rotten death make conquest of the stronger,

1736 chase;] Q *chase*. 1742, 1743 remained, . . . stained] Q *remain'd*, . . .  
*stain'd*. Eds. follow Q. 1745 rigol] Q, Kittredge *rigoll* Others *rigol*  
1752-1755 deprived. . . . unliv'd? . . . deriv'd.] Q *deprived*, . . . *unliued*? . . .  
*deriued*. Gildon, Malone, Dyce, etc., Delius, Craig, Feuillerat *depriv'd*. . . .  
*unliv'd*? . . . *deriv'd*. Cam and others follow Q (reading *deprived*). 1760 fair  
fresh] From Q. Dyce, Globe, Kittredge *fresh fair*

And leave the falt'ring feeble souls alive?  
 The old bees die, the young possess their hive.  
 Then live, sweet Lucrece, live again, and see  
 Thy father die, and not thy father thee! 1770

By this, starts Collatine as from a dream,  
 And bids Lucretius give his sorrow place;  
 And then in key-cold Lucrece' bleeding stream  
 He falls, and bathes the pale fear in his face, 1775  
 And counterfeits to die with her a space;  
 Till manly shame bids him possess his breath,  
 And live to be revenged on her death.

The deep vexation of his inward soul  
 Hath served a dumb arrest upon his tongue;  
 Who, mad that sorrow should his use control  
 Or keep him from heart-easing words so long, 1780  
 Begins to talk; but through his lips do throng  
 Weak words, so thick come in his poor heart's aid  
 That no man could distinguish what he said. 1785

Yet sometime 'Tarquin' was pronounced plain,  
 But through his teeth, as if the name he tore.  
 This windy tempest, till it blow up rain,  
 Held back his sorrow's tide, to make it more:  
 At last it rains, and busy winds give o'er. 1790  
 Then son and father weep with equal strife  
 Who should weep most, for daughter or for wife.

The one doth call her his, the other his,  
 Yet neither may possess the claim they lay.  
 The father says 'She's mine.' 'O, mine she is,' 1795  
 Replies her husband: 'do not take away  
 My sorrow's interest; let no mourner say  
 He weeps for her, for she was only mine,  
 And only must be wailed by Collatine.'

'O,' quoth Lucretius, 'I did give that life 1800  
 Which she too early and too late hath spilled.'  
 'Woe, woe,' quoth Collatine, 'she was my wife;  
 I owed her, and 'tis mine that she hath killed.'  
 'My daughter' and 'my wife' with clamours filled

1768 falt'ring] Q foultring Modern editors faltering or falt'ring 1774 Lucrece']  
 Q LVCRECE 1800, 1801 life . . . spilled.] Cf. 3 Henry VI v 92, 93.

The dispersed air, who, holding Lucrece' life,  
Answered their cries, 'my daughter' and 'my wife.' 1805

Brutus, who plucked the knife from Lucrece' side,  
Seeing such emulation in their woe,  
Began to clothe his wit in state and pride,  
Burying in Lucrece' wound his folly's show. 1810  
He with the Romans was esteemed so  
As silly jeering idiots are with kings,  
For sportive words and utt'ring foolish things:

But now he throws that shallow habit by  
Wherein deep policy did him disguise, 1815  
And armed his long-hid wits advisedly  
To check the tears in Collatinus' eyes.  
'Thou wronged lord of Rome,' quoth he, 'arise:  
Let my unsounded self, supposed a fool,  
Now set thy long-experienced wit to school. 1820

'Why, Collatine, is woe the cure for woe?  
Do wounds help wounds, or grief help grievous deeds?  
Is it revenge to give thyself a blow  
For his foul act by whom thy fair wife bleeds?  
Such childish humour from weak minds proceeds: 1825  
Thy wretched wife mistook the matter so,  
To slay herself that should have slain her foe.

'Courageous Roman, do not steep thy heart  
In such relenting dew of lamentations,  
But kneel with me and help to bear thy part 1830  
To rouse our Roman gods with invocations  
That they will suffer these abominations,  
Since Rome herself in them doth stand disgracéd,  
By our strong arms from forth her fair streets chaséd.

'Now, by the Capitol that we adore, 1835  
And by this chaste blood so unjustly stained,  
By heaven's fair sun that breeds the fat earth's store,

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1810 folly's] Q *follies* Sewell, Malone, etc., and modern eds. *folly's* but Chambers *follies* 1812 silly jeering] Q *seelle jeering* Cam, Delius, Craig, Herford, Feuillerat *silly-jeering* Chambers, Pooler, NCE *silly jeering* Kittredge *seely jeering* 1813 things:] Q *things*. 1833 Since . . . disgracéd,] Q (*Since . . . disgracéd,*) 1833, 1834 disgraced, . . . chaséd.] Q *disgraced,* . . . *chaced*. Delius, Craig *disgrac'd*, . . . *chas'd*. Cam and other modern eds. *disgraced*, . . . *chased*. (in Chambers *ed=d*). 1836-1839 stained, . . . maintained, . . . complained] Q *stained*, . . . *maintained*, . . . *complained*



By all our country rights in Rome maintain'd,  
 And by chaste Lucrece' soul that late complain'd  
     Her wrongs to us, and by this bloody knife,  
     We will revenge the death of this true wife!' 1840

This said, he struck his hand upon his breast,  
 And kissed the fatal knife, to end his vow,  
 And to his protestation urg'd the rest,  
 Who, wondering at him, did his words allow. 1845  
 Then jointly to the ground their knees they bow;  
     And that deep vow, which Brutus made before  
     He doth again repeat, and that they swore.

When they had sworn to this advis'd doom,  
 They did conclude to bear dead Lucrece thence, 1850  
 To show her bleeding body thorough Rome,  
 And so to publish Tarquin's foul offence:  
 Which being done with speedy diligence,  
     The Romans plausibly did give consent  
     To Tarquin's everlasting banishment. 1855

Gildon, Malone, Dyce, etc., Globe, Delius, Craig, Herford, Feuillerat *stain'd*,  
 . . . *maintain'd*, . . . *complain'd* Cam and others *stained*, . . . *maintained*, . . .  
*complained*. 1839 Lucrece'] Q *LVCRECE*

## APPENDIX

*Fragmenta Aurea.* A Collection of all the Incomparable Peeeces, written by Sir John Suckling. And published by a Friend to perpetuate his memory. Printed by his owne Copies. London, 1646. Sig. B7. B7v.

*A Supplement of an imperfect Copy of Verses  
of Mr. Wil. Shakespears, By the Author.*

### I.

One of her hands, one of her cheeks lay under,  
Cozening the pillow of a lawful kisse,  
Which therefore swel'd, and seem'd to part asunder,  
As angry to be rob'd of such a blisse:  
The one lookt pale, and for revenge did long,  
While t'other blush't, cause it had done the wrong

### 2.

Out of the bed the other fair hand was  
On a green sattin quilt, whose perfect white  
Lookt like a Dazie in a field of grasse,  
\*And shew'd like unmelt snow unto the sight,  
There lay this pretty perdue, safe to keep  
The rest oth' body that lay fast asleep.

\*Thus far  
Shake-  
spear.

### 3.

Her eyes (and therefore it was night) close laid,  
Strove to imprison beauty till the morn,  
But yet the doors were of such fine stuffe made,  
That it broke through, and shew'd it self in scorn.  
Throwing a kind of light about the place,  
which turn'd to smiles stil as't came near her face.

### 4.

Her beams (which some dul men call'd hair) divided  
Part with her cheeks, part with her lips did sport,  
But these, as rude, her breath put by still; some  
Wiselyer downwards sought, but falling short,  
Curl'd back in rings, and seem'd to turn agen  
To bite the part so unkindly held them in.

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The text is given in W. C. Hazlitt's edn. of Suckling's *Poems, Plays and other Remains*, 1892; and in *The Works of Sir John Suckling*, ed. by A. Hamilton Thompson, 1910; in Rollins, 152, 153; and in Sh. Alln. Book. i 404-6.



## THE SONNETS

THE *Stationers' Registers* contain a record of 20 May, 1609: "Thomas Thorpe Entred for his copie vnder thandes of master Wilson and master Lownes Warden a Booke called Shakespeares *sonnettes* vjd."<sup>1</sup> Thorpe published the book in 1609 with title-page: Shake-speares Sonnets. Neuer before Imprinted. AT LONDON By G. Eld for T. T. and are to be solde by *Iohn Wright*, dwelling at Christ Church gate. 1609.<sup>2</sup> Some copies had an alternative imprint: By G. Eld for T. T. and are to be sold by William Aspley. 1609.<sup>3</sup> On signature Kv begins A Louers complaint By William Shake-speare. Thorpe prefaced the Sonnets with a dedication to Mr. W. H. which is printed in its place below. Earlier conceptions that W. H. represented either Henry Wriothesley, Earl of Southampton, or William Herbert, Earl of Pembroke, are largely abandoned. Thorpe is often described as a pirate: Pollard, more merciful, calls him a professional dealer in manuscripts.<sup>4</sup> He was in fact a rather unsuccessful publisher, glad enough to acquire a MS. where he could, possession in those days giving him a claim to publish. His text of the Sonnets, although passably good, has enough errors to show that the author had no part in the publication. Thorpe wrote other dedications,<sup>5</sup> one of which, an obsequious address to Pembroke, with full titles, precludes any possibility that he could ever have mis-called that nobleman Mr. W. H. In 1600 Thorpe somehow acquired the MS. of *Lucans First Booke* translated by Marlowe.<sup>6</sup> He published it with a dedication to Edward Blount which throws light on the dedication of the Sonnets. In the *Lucan* dedication Thorpe describes himself as the magician who has raised the book, and his dedication is apparently placatory. Similarly, in the Sonnets, Thorpe is not merely the speculator (adventurer) in publishing (setting forth) the volume: he does it, he insinuates, like a gentleman adventurer setting forth. The Sonnets contained apparently private matter which could be misinterpreted; whatever acquired right Thorpe had to publish, he had, it seems, no special authority; and the dedication, like that in the *Lucan*, appears to be propitiatory. If so, the person to be propitiated was

<sup>1</sup>Arber, iii 410; Chambers: WS, i 555, 556; Lewis, ii 409. <sup>2</sup>Chambers: WS, i 556; Lewis, ii 409. Facsimile by Praetorius, Intr. by Thomas Tyler, 1885, and Clarendon Press, ed. Lee, 1905. <sup>3</sup>Facsimile of Bridgewater House copy, ed. by Howard Staunton, London, Lovell Reeve, 1862 (Jaggard, 453). <sup>4</sup>Pollard: SF, 31. On Thorpe and dishonestly acquired MSS., see Willoughby, 15 f. <sup>5</sup>St. Augustine's *City of God*, Englished by John Healey, 1610 (dedicated to Pembroke); and Healey's *Epictetus Manual*, 1616. <sup>6</sup>Text in Brooke: Marlowe, 647. See also Boas: Marlowe, 42 f.

W. H. *Begetter* has been variously interpreted as inspirer, collector, producer, obtainer. Daniel in 1594 described his sonnets as 'Begotten' by his patron's hand; but in Thorpe's case the sense of 'originator' may best fit the facts. The attempts to identify W. H. are manifold: Southampton, Pembroke, William Hughes, William Hammond, William Hathaway, William Harvey, William Himself, even William Holgate<sup>1</sup> and others: concerning whom the reader is referred to Rollins's second Variorum volume. Lee has made out a case for William Hall, an obscure stationer who had dealings with Eld, printer of the Sonnets; and Fripp, favouring Hall, and struck by possible coincidences, supposed that Hall may have obtained the Sonnets MS. from the house of the deceased Earl of Oxford, whose daughter Elizabeth was at one time proposed as wife for Southampton.<sup>2</sup> Much of this is ingenious conjecture: the general terms of the dedication and 'only' *begetter* hardly fit the obscure Hall. If, as we suppose, the dedication is placatory, W. H. may be, as Mrs. Stopes suggested, William Harvey, an old friend and third husband of Lady Southampton who, it has been conjectured, induced Shakespeare to write the first Sonnets urging young Southampton to marry.<sup>3</sup> If Southampton was involved, the family would doubtless object to publication, which would explain anticipatory placation. The dedication may be interpreted as "T.T., a well-intentioned but unauthorised venturer (or speculator) in publishing the Sonnets, wishes Mr. W. H., the sole originator of the series, that (same) immortality (by this publication of dedication and Sonnets) that the ever-living poet wishes (X in the same Sonnets)."

In the dedication of his unauthorised edition of Sidney's *Astrophel* in 1591, F. Newman writes of Sidney's Sonnets, "spread abroad in written copies," as having "gathered much corruption by ill writers" (copyists).<sup>4</sup> Meres in 1598 referred to Shakespeare's "sugred Sonnets among his priuate friends, &c."<sup>5</sup> The versions of Sonnets 138 and 144 in *The Passionate Pilgrim*, 1599, which differ from Thorpe's text, must have come from different copies or collections. The early MS. copies of individual Sonnets which exist in the Folger and British Museum libraries and elsewhere, although apparently all later than the 1609 edition and mostly later than the 1640 edition, are examples of a common practice whereby individuals and scribes made copies of poems or other works of interest.<sup>6</sup> It is thus probable that Thorpe's collection was derived from various sources and that its arrangement

<sup>1</sup>On Holgate, see Chambers: WS, ii 222; and *Tales of Old Inns*, by Rd. Keverne, London, Collins, 1939, 28, 29. <sup>2</sup>Lee, 681 f.; Fripp, ii 713 f. How a MS. from that house could contain the Dark Lady Sonnets is not explained. <sup>3</sup>Stopes: S, xxvii; Stopes: Southampton, 343. <sup>4</sup>Lee: ES, i 4. <sup>5</sup>Chambers: WS, ii 194; Lewis, i 288; Sh. Alln. Bk., i 46. <sup>6</sup>Early copies exist of part or whole of Sonnets 1, 2, 8, 32, 54, 60, 65, 71, 106, 107, 116, 138. See Rollins, i 8, 10, 23, 92, 145, 160, 173, 186, 260, 261, 263, 293, 354.

is not the author's except in so far as some Sonnets run in series of several in a batch. Fort supposes that Thorpe's agent may have had access to the poet's drafts lent to someone for perusal;<sup>1</sup> this seems unlikely, but the compositor's repeated and widespread misreading of *their* for *thy*, which occurs thirteen times,<sup>2</sup> points to a fair copy in one hand for printing purposes. While *Venus and Adonis* and *Lucrece* went through various editions in Shakespeare's lifetime, no new print of the Sonnets appeared until Benson's in 1640, perhaps because sonnets were becoming *démodé*, or because objection had been raised to publication. Benson omitted eight Sonnets<sup>3</sup> but included pieces from *The Passionate Pilgrim* and also *A Lover's Complaint*, *The Phoenix and Turtle* and poems by Jonson, Beaumont and others. Masculine personal pronouns were altered to feminine, so that the Sonnets appeared to be addressed to a female;<sup>4</sup> the order was changed; and invented subject-headings were added, such as "A Lover's Excuse for his long Absence," "A Request to his Scornful Love," and so on. Benson speciously claimed that the Sonnets appeared "of the same purity the Authour himself then living avouched." The next reprint of the Sonnets was in vol. ii of Lintott's edition in 1709-11. This restored the original order, but some early editors followed Benson's.

The sonnet as a literary genre was born in Renaissance Italy where a sense of exquisite form was cultivated, and, like other artistic creations of that country, was shaped to suit its vehicle, in this case the Italian language. This, with its vowel-ended words and polysyllabic rhymes, is a richer rhyming medium than English; and the rhyme-scheme of the Italian sonnet was restrictive.<sup>5</sup> The octet generally rhymed *abba abba* and less frequently *abab abab*; and the sextet *cde cde* or in combinations such as *cde edc*, etc. It is noticeable that in the sonnets of the Italian and French poets, while the sextet is an integral constituent of the poem, there is a tendency in some cases to round off the whole by giving the last two lines, or last line, a distinct epigrammatic and summational import. Surrey and Wyatt, our first sonnet writers, developed this tendency: they adapted the Italo-French rhyme-schemes so as to end in a rhyming couplet. Wyatt's usual form is *abba abba cddc ee*; and in this and various other schemes he preserves the couplet. Apart

<sup>1</sup>Fort, 15. <sup>2</sup>Footnotes to Sonnets 26, 27, 35 (twice), 37, 43, 45, 46 (twice), 69, 70, 128 (twice); *their* is printed for *thee* in 31 and twice for *thy* or *thine* in 46. The main errors were probably caused by misreading abbreviated forms of *thy*. <sup>3</sup>18, 19, 43, 56, 75, 76, 96, 126. Benson's edn. was reprinted in a limited edn. in 1885 by A. R. Smith. <sup>4</sup>Kittredge still considers that some of the Sonnets, even in the series 1-126, were addressed to a woman. Kittredge, 1491. <sup>5</sup>That is, the richness of the language in rhymes permitted of fewer rhymes in the 14 lines than were found comfortable in English. The Italian sonnet had normally 5 or even 4 rhymes, the Shakespearian 7.

from a few *jours de force* with three rhymes and one with two, Surrey's form is *abab cdcd efef gg*: a jump to seven rhymes, always with a final couplet.<sup>1</sup> This is the English form, sometimes called after its greatest exponent, the Shakespearian sonnet.

Later Italians jested that the Petrarchan sonnet, with its precision and concentration, was like a Procrustean bed.<sup>2</sup> Ben Jonson, who wrote in all only six sonnets, three in Petrarchan and three in the English style, "cursed Petrarch for redacting Verses to Sonnets."<sup>3</sup> The early history of the English sonnet is largely of the devices employed to introduce some freedom and variety. The English rhyme-scheme is one of the methods, and Shakespeare wisely chose it. The Shakespearian form has definite advantages: it may be said to consist of three quatrains and a couplet, where the first quatrain introduces the subject, the second amplifies it, the third develops and applies it, and the couplet sums up and confirms the whole; but this does not prejudice continuity in thought and verse, nor does it preclude that repercussion of the sextet upon the octet and the extension and confirmation in the sextet of the octet's theme which distinguish the classical sonnet. In the exemplification of these characteristics and merits of the English sonnet-form, Shakespeare's Sonnets are the supreme achievement.

Sonnets were written on a variety of subjects, amatory, religious and much else: in all the instinct to introduce variety is manifest. Petrarch's 'conceits' showed a way. A conceit is an unexpected and fanciful illustration by means of simile, metaphor, allusion or comparison introducing images not usually connected with the subject to which they are applied. When Shakespeare declares that his eye has engraved the beloved's image on the table of his heart and that his body is the frame to it, we have a conceit.<sup>4</sup> Other devices calculated to introduce variety were unusual rhymes, assonances, extra-syllable feminine rhymes, alexandrines, echo-effects, anagrams, anaphora, word-play and puns,<sup>5</sup> excessive alliteration, polyglot language, antithesis and humour; reduction to 12 lines or extension to 15, 16 and 18 lines, and insertion of other forms of verse between sonnets.

Shakespeare no doubt read the principal sonnet literature available: there are signs in his work of the influence of Sidney's *Arcadia* and *Astrophel*, of Daniel's *Delia*, Constable's *Diana* and perhaps others; but with circulation of sonnets in MS., priority cannot always be determined. Doubtless too he read something of Ronsard.<sup>6</sup> Clearly, however, he recognised the besetting extravagances of sonneteering.

<sup>1</sup>Texts of Wyatt and Surrey in Bullett. <sup>2</sup>Burckhardt's *Renaissance*, Oxford, Phaidon Press, 1945, 187. <sup>3</sup>*Conversations with Drummond* in Jonson, i 133. The sonnets are printed in Jonson, vi 283, viii 44, 182, 241, 362, 370. <sup>4</sup>Sonnet 24. <sup>5</sup>For 'will' puns like those in Sonnets 135, 136, see poem in *Arcadia*, Lib. II, p. 215; Spenser's Sonnet xli in Collier: Spenser, v, 136. <sup>6</sup>An echo of Ronsard occurs in *Timon* iv iii and a line in *Venus and Adonis* 110 is adapted from an Ode of Ronsard's.

His remarks on it in his plays are on the whole disparaging;<sup>1</sup> and in Sonnet 76 he records his comments and intentions. He declares his Sonnets to be barren of new pride and far from variation and quick change, devoid of new-found methods and strange compounds, and that his invention is so much expressed in a recognised style that every word declares its author. Accordingly he has no such artifice as Sidney's sonnet in two rhymes<sup>2</sup> or Wyatt's in three, or Griffin's in one rhyme-word, or Fowler's odd rhymes in *lux, vix, dux, stix*, etc. He makes moderate use of feminine rhymes, of which there are plenty in Watson, *Zepheria*, Griffin, Lodge and others; and no use of strange rhymes such as Barnes and Daniel employ. He has little anaphora; no excessive alliteration; no polyglot texts as in Fowler; no Echo Sonnets in which Barnes, Constable, Percy and Smith indulge; no alexandrines, as in Sidney and Lodge, in this series; no lavish antithesis; no anagrams as in Ronsard and Tofte; and no intercalated poems of another type as in many sonnet sequences. In the fashion of the time he admitted word-play. He has one 15-line Sonnet, of which Barnes has plenty and *Zepheria*, Lodge, Constable and Griffin have examples; one in octosyllables like Lodge, and one in couplets like Smith. The 12-line Sonnet 126 is matched by many in Tofte and one in Lodge.<sup>3</sup> As against occasional assonance and rather frequent repetition of the same rhyme in the same sonnet, Shakespeare's rhymes are pure and differentiated. One important matter he shares with the rest. With all the attempts at diversity, the fundamental love-theme dictated to a large extent in all the vocabulary employed: and hence also the rhymes. The poets make constant reference to love: *move, heart: smart, eyes: lies, face: grace, light: sight, pleasure: treasure, breath: death, time: prime*, etc., and all their kindred rhymes.<sup>4</sup> Added to this, there are some words, such as the *-ight, ite* series and personal pronouns, which are always hard-worked in English rhyming. The consequence is frequent repetition of the same rhyme-words: and it is this which renders fallacious Sir Denys Bray's rearrangement of the order of Shakespeare's Sonnets in accordance with repetition of rhyme in a supposedly succeeding Sonnet.<sup>5</sup> Connexion between the Sonnets, where it exists, lies in the ideas: Shakespeare makes no use of catch-rhymes, catch-words, or of catch-phrases as in Sidney, Barnes, Percy and Griffin; or of catch-lines as in Smith, Griffin and Constable, where the last line of a sonnet or

<sup>1</sup>References are: LLL., i ii 157, iv iii 12, 128, 152; *Two Gentlemen*, iii ii 69; *Twelfth Nt.*, iii iv 22; *Much Ado*, v ii 4, v iv 87; *Henry V.*, iii vii 38; *Merry Wives*, i i 167 (Book of Songs and Sonnets); *All's Well*, iv iii 285. See also Sonnets 29, 130. <sup>2</sup>Actually two words, *night* and *day* only. <sup>3</sup>A Sonnet in alexandrines occurs in LLL., iv ii 95, reprinted in *Passionate Pilgrim*, No. 3. See p. 1493 below. Sonnet 126 may have been a 14-line Sonnet originally. Sonnet 133 has only four rhymes. <sup>4</sup>The amorous rhyming vocabulary can be extended by mere perusal of the Sonnets. <sup>5</sup>See Bibliography for Bray. Further on Sir Denys Bray's theory, see Chambers: SG, 111 f.



part of it is reproduced in the first line of the next. But Shakespeare shares with his fellow sonneteers a number of the traditional conventions in the themes employed. These in Shakespeare are the inspiring personality of the beloved; the beloved's glorious beauty, constancy, inconstancy, kindness, cruelty; joy in the presence of the beloved and pain in absence; visions of the night; exchange of hearts between lovers; the eyes as mirror or window of the soul; contest between the poet's eye and heart; the poet's unworthiness; ravages of relentless time; destruction of beauty and inevitable decay; the coming of inexorable death; the promise of immortality in the poet's verse and in children; marks of age on the poet; the rival poet.

In all this uneven Elizabethan sonnet output with its forced ingenuities, pilferings from Petrarch, Ronsard, Desportes and others, there is much serious and beautiful thought couched in fine phrasing. Sonnets to real or imaginary Stellas and Licias were the poets' means of expressing their own love of art and culture, love of love and of life itself, love of all things made the more precious because Time would sweep them away. In this literature Sidney and Spenser are, but for Shakespeare, supreme, and he is *facile princeps*. He excels in the simplicity and felicity of his language, in his adherence to the sonnet form adopted, in the profundity of his interests and his thought, in his passion for beauty of form and character and his sense of the pathos attendant upon them. His imagery for the most part has its charm by no provocation of surprise at its far-fetched qualities, but is evoked naturally by his thought and is befittingly woven into the fabric of his verse. His Sonnets are, at least in part, based upon a definite human story: they deal with a poet's affection for a possible beautiful youth and with the influence upon him of a rival poet; and they express the poet's doubts and distresses, the pleasures, fears, claims and renunciation which these matters could provoke. They further introduce a dark siren (who has many sisters in sonnets, plays and other literature) and they express such relations as the poet and others might have with her and the emotions which could arise from that experience. The Sonnets are such as a dramatist would have written.

The assumption is justifiable that Shakespeare began in the intense sonnet vogue of 1592-96. Some dates are certain: Meres's mention of Shakespeare's Sonnets in 1598; inclusion of Sonnets 138 and 144 in *The Passionate Pilgrim*, 1599; and Thorpe's edition in 1609. According to Fort the main sequence 1-126 began in April 1593 and extended to 1597. The "mortal Moon" Sonnet, 107, has been taken as a key in chronology but opinions differ on it: Harrison dated it 1596, Lee and Kittredge 1603; and Chambers shows reason to believe that it was written in August 1599 or at latest, February 1600.<sup>1</sup> Hotson's attempt

<sup>1</sup>On the dating of the Sonnets the reader is referred to Fort and to Rollins's summary of the data. On 107, see Chambers: SG, 130 f., Lee, 669. Kittredge, 1491, Dover Wilson: ES, 61; and Hotson: SSD, 1 f.

to relate Sonnet 107 to the Armada episode of 1588 has met with much opposition: the maturity of the Sonnet in thought and form is against it.<sup>1</sup> The general period of the Sonnets has been deduced on the principle that parallelisms of phrase mostly occur in works near to each other in date. Fort gives figures of such parallels, prepared by Hermann Isaac and Horace Davis and printed by Alden.<sup>2</sup> The figures show plentiful parallels from 1593 to 1598 and a later decline, with a recrudescence in a few cases. Isaac's parallels for 1593-98 (18 works) and for 1599-1613 (20 works) are respectively 378 and 187. Davis's are 479 and 163. The method is sound but cannot be too exactly applied. The period 1593-99 is probably about right for the dates of the Sonnets.

Our text preserves the order of the Sonnets as Thorpe printed them. Three main series are discernible. These are 1-17, verses to the young friend, urging marriage; 18-126, further verses to the friend as patron, including 78-80, 82-86 concerning the rival poet; and 127-152 alluding to the Dark Lady. This siren is also referred to in 40-42 and 119. Thorpe's order, broken as it is in places, is at least as good as any of the many attempts to rearrange the poems in logical or other sequences.<sup>3</sup>

Though there is generally a basis of fact, however remote, in the personal allusions found in sonnet sequences, there is often more than that element of exaggeration which J. A. Symonds recognised in Sidney's *Astrophel and Stella*.<sup>4</sup> Sublimation of personal experience is common; but, in addition, imaginary personalities can be invoked and endowed with the attributes of reality. In the existence of Shakespeare's rival poet there is reason for belief. He has been identified with almost every prominent poet, and some lesser poets, of the era; but Chapman is favourite and is the most likely.<sup>5</sup> The fair youth is oftenest identified with Southampton. The Dark Lady is more elusive. Many have been lured by her into the wild woods of conjectural identification, there to wander. She is, however, with her white brow, black hair and eyes and her charm, a constantly recurring figure in the folklore, legends and literature of many lands throughout the ages, and identification of her with any particular person is hazardous.<sup>6</sup>

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<sup>1</sup>See Hotson: SSD, 1-36; articles in TLS, 10 Feb. and 2 June, 1950; and much consequent correspondence. Feuillerat: C, 72, from style and allusion, dates 107 as certainly 1603, and 73 as perhaps not far from 1609. <sup>2</sup>Fort, 18 f. <sup>3</sup>Hubler adopts an order for the Dark Lady Sonnets which Tucker Brooke called the order of their "psychological necessity",—compliments, invitations to love, consummation, joy, weariness, rejection (Hubler, 38). <sup>4</sup>Sidney, *English Men of Letters*, Macmillan, 1886, 121. <sup>5</sup>First instalment of Chapman's *Homer* was published in 1598. Thomson: CI, 172, gives good reason to believe that Sonnet 86 refers definitely to Chapman. <sup>6</sup>See *Contemporary Review*, April, 1954, pp. 227-231. On music in connexion with the Sonnets, see Sh. Music, 78-93; Rollins; 23, 293, 326; ii 211, 314-25.

TO . THE . ONLIE . BEGETTER . OF .  
THESE . INSVING . SONNETS .  
MR W. H. ALL . HAPPINESSE .  
AND . THAT . ETERNITIE .  
PROMISED .  
BY .  
OVR . EVER-LIVING . POET .  
WISHETH .  
THE . WELL-WISHING .  
ADVENTVRER . IN .  
SETTING .  
FORTH .

T. T.

## SHAKESPEARE'S SONNETS

### I

From fairest creatures we desire increase,  
That thereby beauty's rose might never die;  
But as the ripper should by time decease,  
His tender heir might bear his memory:  
But thou, contracted to thine own bright eyes,  
Feed'st thy light's flame with self-substantial fuel,  
Making a famine where abundance lies,  
Thyself thy foe, to thy sweet self too cruel.  
Thou that art now the world's fresh ornament  
And only herald to the gaudy spring,  
Within thine own bud buriest thy content  
And, tender churl, mak'st waste in niggarding.  
Pity the world, or else this glutton be,  
To eat the world's due, by the grave and thee.

### II

When forty winters shall besiege thy brow  
And dig deep trenches in thy beauty's field,  
Thy youth's proud livery, so gazed on now,  
Will be a tattered weed of small worth held:  
Then being asked where all thy beauty lies,  
Where all the treasure of thy lusty days,  
To say within thine own deep-sunken eyes  
Were an all-eating shame and thriftless praise.  
How much more praise deserved thy beauty's use,  
If thou couldst answer 'This fair child of mine  
Shall sum my count and make my old excuse,'  
Proving his beauty by succession thine!  
This were to be new made when thou art old,  
And see thy blood warm when thou feel'st it cold.

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SHAKESPEARE'S SONNETS.] The heading in Q is: SHAKESPEARES SONNETS.  
1] Omitted in Q. The whole series of numbers in Q is Arabic numerals.  
Most editors print Latin numerals. Reed and others, NCE retain Arabic  
numerals. 2 rose] Q Rose (italics). 12 churl.] Q *churl* 11 4 tattered] Q  
*tatter'd* Chambers *tattered* Others *tatter'd* 7 deep-sunken] Hyphen added  
by Gildon. 10, 11 'This . . . excuse,'] Quotation marks added by Malone.  
14 cold.] Q *cold*.

## III

Look in thy glass, and tell the face thou viewest  
 Now is the time that face should form another,  
 Whose fresh repair if now thou not renewest,  
 Thou dost beguile the world, unbless some mother.  
 For where is she so fair whose unear'd womb  
 Disdains the tillage of thy husbandry?  
 Or who is he so fond will be the tomb  
 Of his self-love, to stop posterity?  
 Thou art thy mother's glass, and she in thee  
 Calls back the lovely April of her prime.  
 So thou through windows of thine age shalt see,  
 Despite of wrinkles, this thy golden time.  
     But if thou live remembered not to be,  
     Die single, and thine image dies with thee.

## IV

Unthrifty loveliness, why dost thou spend  
 Upon thyself thy beauty's legacy?  
 Nature's bequest gives nothing, but doth lend,  
 And being frank, she lends to those are free.  
 Then, beauteous niggard, why dost thou abuse  
 The bounteous largess given thee to give?  
 Profitless usurer, why dost thou use  
 So great a sum of sums, yet canst not live?  
 For having traffic with thyself alone,  
 Thou of thyself thy sweet self dost deceive.  
 Then how, when nature calls thee to be gone,  
 What acceptable audit canst thou leave?  
     Thy unused beauty must be tombed with thee,  
     Which, used, lives th' executor to be—

iii 8 self-love], Q *selfe loue* Lintott added hyphen. iv 12 audit] Q Audit  
 (italics). 14 th'] Q *th'* Capell, Malone, Massey, Stopes *thy* Cam, etc. *th'* or *the*

Those hours that with gentle work did frame  
 The lovely gaze where every eye doth dwell  
 Will play the tyrants to the very same,  
 And that unfair which fairly doth excel: .  
 For never-resting time leads summer on  
 To hideous winter and confounds him there,  
 Sap checked with frost and lusty leaves quite gone,  
 Beauty o'ersnowed and bareness everywhere:  
 Then, were not summer's distillation left  
 A liquid prisoner pent in walls of glass,  
 Beauty's effect with beauty were bereft,  
 Nor it, nor no remembrance what it was:  
     But flowers distilled, though they with winter meet,  
     Leese but their show; their substance still lives sweet.

Then let not winter's ragged hand deface  
 In thee thy summer ere thou be distilled.  
 Make sweet some vial; treasure thou some place  
 With beauty's treasure ere it be self-killed.  
 That use is not forbidden usury  
 Which happies those that pay the willing loan:  
 That's for thyself to breed another thee,  
 Or ten times happier, be it ten for one.  
 Ten times thyself were happier than thou art,  
 If ten of thine ten times refigured thee.  
 Then what could death do if thou shouldst depart,  
 Leaving thee living in posterity?  
     Be not self-willed, for thou art much too fair  
     To be death's conquest and make worms thine heir.

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v 1 hours] Q *howers* (disyllabic). 5 never-resting] Gildon added hyphen.  
 7 leaves] Q *leau's* vi 1 ragged] Q *wragged*; Massey *rugged* 3 vial;] Q *viall*;  
 Malone, Massey, Stopes *phial*; 4 beauty's] Q *beautits* self-killed.] Q *selfe*  
*kil'd*: Gildon's hyphen. vi 13 self-willed,] Q *selfe-wild* Delius conj. *self-*  
*killed*, with reference to l. 4.

## VII

Lo, in the orient when the gracious light  
 Lifts up his burning head, each under eye  
 Doth homage to his new-appearing sight,  
 Serving with looks his sacred majesty;  
 And having climbed the steep-up heavenly hill,  
 Resembling strong youth in his middle age,  
 Yet mortal looks adore his beauty still,  
 Attending on his golden pilgrimage;  
 But when from highmost pitch, with weary car,  
 Like feeble age, he reeleth from the day,  
 The eyes, 'fore duteous, now converted are  
 From his low tract and look another way.

So thou, thyself outgoing in thy noon,  
 Unlooked on diest, unless thou get a son.

## VIII

Music to hear, why hear'st thou music sadly?  
 Sweets with sweets war not, joy delights in joy.  
 Why lov'st thou that which thou receiv'st not gladly,  
 Or else receiv'st with pleasure thine annoy?  
 If the true concord of well-tuned sounds,  
 By unions married, do offend thine ear,  
 They do but sweetly chide thee, who confounds  
 In singleness the parts that thou shouldst bear.  
 Mark how one string, sweet husband to another,  
 Strikes each in each by mutual ordering;  
 Resembling sire and child and happy mother,  
 Who, all in one, one pleasing note do sing:

Whose speechless song, being many, seeming one,  
 Sings this to thee: 'Thou single wilt prove none.'

vii 3 new-appearing] Malone added hyphen. 5 steep-up] Gildon added hyphen. Nicholson and Craig conj. *steep up-heavenly*. But Minshew gives *Steepe vp* which he associates with *steppe vpright*, in Latin *acclivis*, contrasted with *steepe downe*, associated with *steppe downe* or *deorsum*. *steep-up* occurs in *Passionate Pilgrim*, ix 4, and *steep-down* in *Othello*, v ii 280. 9 pitch,] *Q pick 11 eyes, . . . duteous.* *Q eyes (fore dutoius)* Kittredge *eyes (fore duteous)* 14 Unlooked-on] *Q Unlok'd on* Herford *Unlook'd-on* viii 3 lov'st . . . receiv'st] Cam and some other editors *lovest . . . receivest*. Insertion of such elided letters is not further noticed as a rule in these footnotes to the Sonnets. 3 well-tuned] *Q well tuned* 9 husband] The strings were tuned in pairs: see Naylor, 54. 14] Malone's quotation marks.

Is it for fear to wet a widow's eye  
 That thou consum'st thyself in single life?  
 Ah! if thou issueless shalt hap to die,  
 The world will wail thee like a makeless wife;  
 The world will be thy widow, and still weep  
 That thou no form of thee hast left behind,  
 When every private widow well may keep  
 By children's eyes her husband's shape in mind.  
 Look what an unthrift in the world doth spend  
 Shifts but his place, for still the world enjoys it;  
 But beauty's waste hath in the world an end,  
 And kept unused, the user so destroys it.  
 No love toward others in that bosom sits  
 That on himself such murd'rous shame commits.

## X

For shame! deny that thou bear'st love to any,  
 Who for thyself art so unprovident.  
 Grant, if thou wilt, thou art beloved of many,  
 But that thou none lov'st is most evident;  
 For thou art so possessed with murd'rous hate  
 That 'gainst thyself thou stick'st not to conspire,  
 Seeking that beauteous roof to ruinate  
 Which to repair should be thy chief desire.  
 O, change thy thought, that I may change my mind!  
 Shall hate be fairer lodged than gentle love?  
 Be as thou wast in gentleness and kind,  
 Or to thyself at least kind-hearted prove.  
 Make thee another self for love of me,  
 That beauty still may live in thine or thee.

IX 9 Look what] Q *Looke what* Editors generally *Look, what* (*Look what=*  
*whatever*). Craig *Look! what*. x I shame!] Q *shame* Beeching, Chambers,  
 Reed *shame*. Pooler *shame*. Others *shame!* 12 kind-hearted] Q *kind hearted*.



## XI

As fast as thou shalt wane, so fast thou grow'st  
 In one of thine, from that which thou departest;  
 And that fresh blood which youngly thou bestow'st  
 Thou mayst call thine when thou from youth convertest.  
 Herein lives wisdom, beauty and increase;  
 Without this, folly, age and cold decay.  
 If all were minded so the times should cease  
 And threescore year would make the world away.  
 Let those whom Nature hath not made for store,  
 Harsh, featureless and rude, barrenly perish.  
 Look whom she best endowed she gave the more;  
 Which bounteous gift thou shouldst in bounty cherish.  
     She carved thee for her seal, and meant thereby  
     Thou shouldst print more, not let that copy die.

## XII

When I do count the clock that tells the time,  
 And see the brave day sunk in hideous night;  
 When I behold the violet past prime,  
 And sable curls all silvered o'er with white;  
 When lofty trees I see barren of leaves,  
 Which erst from heat did canopy the herd,  
 And summer's green all girded up in sheaves,  
 Borne on the bier with white and bristly beard;  
 Then of thy beauty do I question make,  
 That thou among the wastes of time must go,  
 Since sweets and beauties do themselves forsake  
 And die as fast as they see others grow;  
     And nothing 'gainst Time's scythe can make defence  
     Save breed, to brave him when he takes thee hence.

xī 1, 3 grow'st . . . bestow'st] Q grow'st, . . . bestow'st, Collier, Massey, Chambers, Herford growest . . . bestowest 6 this, folly, . . . cold] Q this follie, age, and could 11 Look whom] Q Looke whom Many editors Look, whom Look whom=whomsoever. the] Sewell, Malone, Delius, Stopes thee xii 4 all] Q or Malone's emendation, widely adopted. Tyrwhitt, conj., Massey are

## XIII

O that you were yourself! but, love, you are  
 No longer yours than you yourself here live.  
 Against this coming end you should prepare,  
 And your sweet semblance to some other give.  
 So should that beauty which you hold in lease  
 Find no determination; then you were  
 Yourself again, after yourself's decease,  
 When your sweet issue your sweet form should bear.  
 Who lets so fair a house fall to decay,  
 Which husbandry in honour might uphold  
 Against the stormy gusts of winter's day  
 And barren rage of death's eternal cold?  
     O, none but unthrifths. Dear my love, you know  
     You had a father: let your son say so.

## XIV

Not from the stars do I my judgement pluck,  
 And yet methinks I have astronomy;  
 But not to tell of good or evil luck,  
 Of plagues, of dearths, or seasons' quality;  
 Nor can I fortune to brief minutes tell,  
 Pointing to each his thunder, rain and wind,  
 Or say with princes if it shall go well  
 By oft predict that I in heaven find:  
 But from thine eyes my knowledge I derive,  
 And, constant stars, in them I read such art  
 As truth and beauty shall together thrive,  
 If from thyself to store thou wouldst convert;  
     Or else of thee this I prognosticate:  
     Thy end is truth's and beauty's doom and date.

xm 1 but, . . . are] Q *but loue you are* Gildon's punctuation, generally adopted.  
 7 Yourself] Q *You selfe* Tucker conj. *yourself's* xiv 4 seasons'] Q *seasons*  
 Capell's apostrophe, widely adopted. Dyce, Tyler, Stopes *season's* 6 Point-  
 ing] From Q. Walker conj., Hudson, Massey, NCE *'Pointing* 10-12 art . . .  
 convert;] Q *art As truth . . . conuert*: Cam, etc. art, *As . . . convert*; (Chambers  
*convert*. Stopes *convert*.) Kittredge *art As . . . convert*; Dowden, Craig  
 Pooler, Reed *art 'As . . . convert*.' 14 Thy . . . date.] Dowden, Craig, Reed,  
 NCE, Pooler *'Thy . . . date.'*

## XV

When I consider everything that grows  
 Holds in perfection but a little moment,  
 That this huge stage presenteth nought but shows  
 Whereon the stars in secret influence comment;  
 When I perceive that men as plants increase,  
 Cheeréd and checked even by the selfsame sky,  
 Vaunt in their youthful sap, at height decrease,  
 And wear their brave state out of memory;  
 Then the conceit of this inconstant stay  
 Sets you most rich in youth before my sight,  
 Where wasteful Time debateth with Decay  
 To change your day of youth to sullied night;  
 And all in war with Time for love of you,  
 As he takes from you, I engraft you new.

## XVI

But wherefore do not you a mightier way  
 Make war upon this bloody tyrant, Time?  
 And fortify yourself in your decay  
 With means more blessed than my barren rhyme?  
 Now stand you on the top of happy hours,  
 And many maiden gardens, yet unset,  
 With virtuous wish would bear your living flowers  
 Much liker than your painted counterfeit.  
 So should the lines of life that life repair,  
 Which this, Time's pencil, or my pupil pen,  
 Neither in inward worth nor outward fair,  
 Can make you live yourself in eyes of men.  
 To give away yourself keeps yourself still;  
 And you must live, drawn by your own sweet skill.

xv 6 even] Q. *even*. Gildon, Sewall *ev'n*. Craig, Reed *e'en* xvi 7 your] Lintott, Malone, Klinebar, Tyler, Craig, Beeching, Reed *you* 10 this, Time's . . . pen.] Q. *this (Time's pencil . . . pen)* Gildon, Massey, Beeching, etc. *this Time's pencil, . . . pen*. (Some *time's*) (NCE *pencil*). Cam, Delius, Dowden, Craig, Chambers *this, Time's pencil, . . . pen*. (Chambers *pen*). Stopes *this (Time's pencil, . . . pen)*

## XVII

Who will believe my verse in time to come,  
 If it were filled with your most high deserts?  
 Though yet, heaven knows, it is but as a tomb  
 Which hides your life and shows not half your parts.  
 If I could write the beauty of your eyes  
 And in fresh numbers number all your graces,  
 The age to come would say 'This poet lies!  
 Such heavenly touches ne'er touched earthly faces.'  
 So should my papers, yellowéd with their age,  
 Be scorned, like old men of less truth than tongue,  
 And your true rights be termed a poet's rage  
 And stretched metre of an antique song:  
     But were some child of yours alive that time,  
     You should live twice, in it and in my rhyme.

## XVIII

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate.  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date.  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dimmed;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimmed;  
 But thy eternal summer shall not fade,  
 Nor lose possession of that fair thou ow'st;  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou grow'st.  
     So long as men can breathe, or eyes can see,  
     So long lives this, and this gives life to thee.

xvii 7, 8 'This . . . faces.'] Collier italicised. Many eds. add inverted commas; Stopes omits them. 9 yellowéd] Q yellowed Gildon, Delius, Craig, Stopes, Beeching, Reed, Herford, Tucker yellow'd Others yellowed 12 metre] Q miter xviii 10, 12 ow'st; . . . grow'st.] Q ow'st, . . . grow'st, Malone, Globe, Massey, Delius, Stopes, Chambers, Herford owest; . . . growest: (stops differ). Cam owest; . . . grow'st. Dowden owest, . . . grow'st; Others follow Q in spelling. 14 thee.] Q thee,

## XIX

Devouring Time, blunt thou the lion's paws,  
 And make the earth devour her own sweet brood;  
 Pluck the keen teeth from the fierce tiger's jaws,  
 And burn the long-lived Phoenix in her blood;  
 Make glad and sorry seasons as thou fleets,  
 And do whate'er thou wilt, swift-footed Time,  
 To the wide world and all her fading sweets;  
 But I forbid thee one most heinous crime:  
 O, carve not with thy hours my love's fair brow,  
 Nor draw no lines there with thine antique pen!  
 Him in thy course untainted do allow  
 For beauty's pattern to succeeding men.  
     Yet, do thy worst, old Time! Despite thy wrong,  
     My love shall in my verse ever live young.

## XX

A woman's face with Nature's own hand painted  
 Hast thou, the master-mistress of my passion;  
 A woman's gentle heart, but not acquainted  
 With shifting change, as is false women's fashion;  
 An eye more bright than theirs, less false in rolling,  
 Gilding the object whereupon it gazeth;  
 A man in hue, all hues in his controlling,  
 Which steals men's eyes and women's souls amazeth.  
 And for a woman wert thou first created,  
 Till Nature, as she wrought thee, fell a-doting,  
 And by addition me of thee defeated  
 By adding one thing to my purpose nothing.  
     But since she pricked thee out for women's pleasure,  
     Mine be thy love, and thy love's use their treasure.

---

xix 3 jaws,] Q *yawes*, (probably written *tawes* and *y* used for *i* by the compositor). 4 long-lived] Malone added hyphen. 5 fleets,] Q *fleet'st*, Dyce, Globe, Massey, Delius, Dowden, Craig, Beeching, Chambers, Reed, Herford, Kittredge, NCE, Pooler *fleets*, Cam, Tyler, Stopes *fleet'st*, There are many instances of abbreviation to *-ts* of the second person singular ending *-test*; for which see Abbott, 340. *fleets* is here adopted for both euphony and rhyme. 13 Time! Despite] Q *Time dispight* Malone, Cam, etc. *Time: despite* or *Time: despite* Kittredge *Time! Despite* NCE *Time. Despite* xx 7 hue, all hues] Q *hew all Hews* Cam, Globe, Herford, Pooler *hue*, all '*hues*' Massey, Delius, Tyler, Stopes, Beeching, Chambers *hue, all hues* Malone, Dowden, Craig, Reed, Kittredge, NCE *hue all hues*

## XXI

So is it not with me as with that Muse  
 Stirred by a painted beauty to his verse,  
 Who heaven itself for ornament doth use  
 And every fair with his fair doth rehearse,  
 Making a couplement of proud compare  
 With sun and moon, with earth and sea's rich gems,  
 With April's first-born flowers, and all things rare  
 That heaven's air in this huge rondure hems.  
 O, let me, true in love, but truly write,  
 And then believe me, my love is as fair  
 As any mother's child, though not so bright  
 As those gold candles fixed in heaven's air.  
     Let them say more that like of hearsay well;  
     I will not praise that purpose not to sell.

## XXII

My glass shall not persuade me I am old,  
 So long as youth and thou are of one date;  
 But when in thee time's furrows I behold,  
 Then look I death my days should expiate.  
 For all that beauty that doth cover thee  
 Is but the seemly raiment of my heart,  
 Which in thy breast doth live, as thine in me.  
 How can I then be elder than thou art?  
 O, therefore, love, be of thyself so wary,  
 As I, not for myself, but for thee, will;  
 Bearing thy heart, which I will keep so chary  
 As tender nurse her babe from faring ill.  
     Presume not on thy heart when mine is slain:  
     Thou gav'st me thine, not to give back again.

xxi 5 couplement] Q *cooplement* xxii 3 furrows] Q *farrwes* 4 expiate.]  
*expiate*=bring to a close, extinguish. In *Richard III*, iii iii 23, *expiate*=  
 expired. 9 therefore, love, be] Q *therefore loue be*

## XXIII

As an unperfect actor on the stage,  
 Who with his fear is put besides his part,  
 Or some fierce thing replete with too much rage,  
 Whose strength's abundance weakens his own heart;  
 So I, for fear of trust, forget to say  
 The perfect ceremony of love's rite,  
 And in mine own love's strength seem to decay,  
 O'ercharged with burthen of mine own love's might.  
 O, let my books be then the eloquence  
 And dumb presagers of my speaking breast,  
 Who plead for love, and look for recompense,  
 More than that tongue that more hath more expressed.  
 O, learn to read what silent love hath writ:  
 To hear with eyes belongs to love's fine wit.

## XXIV

Mine eye hath played the painter and hath stelled  
 Thy beauty's form in table of my heart;  
 My body is the frame wherein 'tis held,  
 And perspective it is best painter's art.  
 For through the painter must you see his skill  
 To find where your true image pictured lies;  
 Which in my bosom's shop is hanging still,  
 That hath his windows glazed with thine eyes.  
 Now see what good turns eyes for eyes have done:  
 Mine eyes have drawn thy shape, and thine for me  
 Are windows to my breast, wherethrough the sun  
 Delights to peep, to gaze therein on thee.  
 Yet eyes this cunning want to grace their art:  
 They draw but what they see, know not the heart.

---

xxiii 6 rite,] Q *right*, 8 burthen] From Q. Globe, Delius, Craig, Beeching, Chambers, Reed, Herford, NCE *burden* Cam and others *burthen* 9 books] Q *books* Sewell, Steevens, Beeching, Tucker, Kittredge *looks* Cam and others *books* Boswell thought *looks* more in unison with *love's fine wit* (l. 14). Massey supported the reading *books*: "As if Sh. could have said that his *looks* looked for recompense!" Robertson thought that calling books "*dumb* presagers of my speaking breast" is mere countersense. But *books*, etc., seems the very sort of wordplay that amused Elizabethans. 14 with eyes] Q *wit eies* wit.] Q *wit*. xxiv 1 stelled] Q *steeld*, Capell's change, generally adopted. 11 wherethrough] Q *where-through* Kittredge, NCE *wherethrough* Cam and others follow Q. Massey *wherethro*

## XXV

Let those who are in favour with their stars  
 Of public honour and proud titles boast,  
 Whilst I, whom fortune of such triumph bars,  
 Unlooked for joy in that I honour most.  
 Great princes' favourites their fair leaves spread  
 But as the marigold at the sun's eye,  
 And in themselves their pride lies buried.  
 For at a frown they in their glory die.  
 The painful warrior famoused for fight,  
 After a thousand victories once foiled,  
 Is from the book of honour razéd quite,  
 And all the rest forgot for which he toiled:  
     Then happy I, that love and am belovéd  
     Where I may not remove nor be removéd.

## XXVI

Lord of my love, to whom in vassalage  
 Thy merit hath my duty strongly knit,  
 To thee I send this written ambassage,  
 To witness duty, not to show my wit:  
 Duty so great, which wit so poor as mine  
 May make seem bare, in wanting words to show it,  
 But that I hope some good conceit of thine  
 In thy soul's thought, all naked, will bestow it;  
 Till whatsoever star that guides my moving,  
 Points on me graciously with fair aspect,  
 And puts apparel on my tattered loving  
 To show me worthy of thy sweet respect:  
     Then may I dare to boast how I do love thee;  
     Till then not show my head where thou mayst prove me.

xxv 9, 11 fight, . . . quite,] Q *worth*, . . . *quite*, Theobald's conj., Malone's emendation, generally adopted. Theobald also proposed, if *worth* was retained, to read *razéd forth* in l. 11. Massey *worth* . . . *forth*, Cam and others *fight*, . . . *quite*, Tyler follows Q. 13, 14 *belovéd* . . . *removéd*.] Q *beloued* . . . *remoued*. Delius, Craig, Reed *belov'd*, . . . *remov'd*. xxvi] Capell noted the resemblance between this Sonnet and the dedication of *Lucrece*. It has been thought by some an envoy or dedication of the preceding Sonnets and others have suggested that it was sent to Southampton in 1592 with *Venus and Adonis*. Pooter favours the former and considers the resemblance of no significance in two dedications by the same author. Notwithstanding ll. 3, 4, which have been thought to refer to accompanying poems, the Sonnet can stand independently. ] *ambassage*.] From Q. Ewing, Massey, Delius, Stopes, Herford, Kittredge *embassage*, Cam and others *ambassage*, 11 tattered.] Q *see*.



## XXVII

Weary with toil, I haste me to my bed,  
 The dear repose for limbs with travel tired;  
 But then begins a journey in my head  
 To work my mind, when body's work's expired:  
 For then my thoughts, from far where I abide,  
 Intend a zealous pilgrimage to thee,  
 And keep my drooping eyelids open wide,  
 Looking on darkness which the blind do see:  
 Save that my soul's imaginary sight  
 Presents thy shadow to my sightless view,  
 Which, like a jewel hung in ghastly night,  
 Makes black night beautiful and her old face new.  
     Lo, thus, by day my limbs, by night my mind,  
     For thee and for myself no quiet find.

## XXVIII

How can I then return in happy plight  
 That am debarred the benefit of rest?  
 When day's oppression is not eased by night,  
 But day by night and night by day oppressed?  
 And each, though enemies to either's reign,  
 Do in consent shake hands to torture me;  
 The one by toil, the other to complain  
 How far I toil, still farther off from thee.  
 I tell the day, to please him, thou art bright,  
 And dost him grace when clouds do blot the heaven:  
 So flatter I the swart-complexioned night;  
 When sparkling stars twire not thou gild'st the even.  
     But day doth daily draw my sorrows longer,  
     And night doth nightly make grief's strength seem stronger.

*tered* Sewell's change, generally adopted. Chambers *tattered* 12 thy] Q *their* xxvii 2 *tired*;] Q *tired*, Editors *tired*; 4 *expired*:] Q, Chambers, Kittredge *expired*. NCE *expired*; 10 thy] Q *their* xxviii] Punctuation of ll. 2-8 has various forms, depending on the interrogative. Q has *rest?* . . . *night*, . . . *oprest*. . . *thee*. The common form (omitting *night*, . . . *reign*, . . . *me*;) is as in Cam, Globe, Delius, Tyler, Stopes, Beeching, Chambers, Herford, Pooler *rest?* . . . *oppress'd?* . . . *thee*. Massey *rest?* . . . *oppressed*; . . . *thee*: Dowden, Craig, Reed *rest?* . . . *oppress'd*; . . . *thee*. (Craig, Reed *oppress'd*.) (Dowden *thee?*) Kittredge *rest*, . . . *oppress'd*, . . . *thee?* Tucker, NCE *rest?* . . . *oppress'd*, . . . *thee?* 4 *oppressed?*] Q *oprest*. 5 *enemies to either's*] Q *enimes to ethers* Malone's change, generally adopted. 8 farther] From Q. Hudson, Craig, Reed *further* 11 *swart-complexioned*] Gildon added hyphen, generally adopted. 12 *twire*] Onions glosses as "twinkle"; NED, to *peep*, to *peer*, figuratively of a light, etc. Nares quotes various uses of the word, but

## XXIX

When, in disgrace with fortune and men's eyes,  
 I all alone beweepe my outcast state,  
 And trouble deaf heaven with my bootless cries,  
 And look upon myself, and curse my fate,  
 Wishing me like to one more rich in hope,  
 Featured like him, like him with friends possessed,  
 Desiring this man's art and that man's scope,  
 With what I most enjoy contented least;  
 Yet in these thoughts myself almost despising,  
 Haply I think on thee, and then my state,  
 Like to the lark at break of day arising  
 From sullen earth, sings hymns at heaven's gate;  
     For thy sweet love remembered such wealth brings  
     That then I scorn to change my state with kings.

## XXX

When to the sessions of sweet silent thought  
 I summon up remembrance of things past,  
 I sigh the lack of many a thing I sought,  
 And with old woes new wail my dear time's waste.  
 Then can I drown an eye, unused to flow,  
 For precious friends hid in death's dateless night,  
 And weep afresh love's long since cancelled woe,  
 And moan th' expense of many a vanished sight.  
 Then can I grieve at grievances foregone,  
 And heavily from woe to woe tell o'er  
 The sad account of fore-bemoaned moan,  
 Which I new pay as if not paid before.  
     But if the while I think on thee, dear friend,  
     All losses are restored and sorrows end.

Skeat points out he is wrong in citing *twire* for *twitter* in Chaucer. Massey gives examples of the use of *twire*, but on the ground that it does not seem to have been used to describe the twinkling of a star, reads *tire*. Cam and others *twire* gild'st the even.] Q *guil'st th' eauen*, Benson's 1640 correction, generally adopted (Sewell *gild'st*) Chambers *gildest* 13, 14 longer, . . . strength seem stronger.] Q *longer*, . . . *length seeme stronger* Dyce's change following Capell's and Collier's conj. and widely adopted. Tyler, Chambers follow Q. Dowden follows Q but thinks Dyce possibly right. Capell also suggested a transposition *stronger*, . . . *length seem longer*, which, Pooler remarks, makes "day" a tapster. xxx 10-12 state, Like . . . arising . . . earth.] Q *state*, (*Like . . . arising*) . . . *earth* Massey, Cam, Dowden, Tyler, Craig, Beeching, Chambers, Reed, Herford, Kittredge, NCE, Pooler and we follow Ewing's punctuation. Malone, Delius, Stopes *state* (*Like . . . arising . . . earth*) xxx 4 time's]

## XXXI

Thy bosom is endeared with all hearts  
 Which I by lacking have supposed dead;  
 And there reigns love, and all love's loving parts,  
 And all those friends which I thought buried.  
 How many a holy and obsequious tear  
 Hath dear religious love stol'n from mine eye,  
 As interest of the dead, which now appear  
 But things removed that hidden in thee lie!  
 Thou art the grave where buried love doth live,  
 Hung with the trophies of my lovers gone,  
 Who all their parts of me to thee did give;  
 That due of many now is thine alone.

    Their images I loved I view in thee,  
 And thou, all they, hast all the all of me.

## XXXII

If thou survive my well-contented day  
 When that churl Death my bones with dust shall cover,  
 And shalt by fortune once more re-survey  
 These poor rude lines of thy deceased lover,  
 Compare them with the bett'ring of the time,  
 And though they be outstripped by every pen,  
 Reserve them for my love, not for their rhyme,  
 Exceeded by the height of happier men.  
 O, then vouchsafe me but this loving thought:  
 'Had my friend's Muse grown with this growing age,  
 A dearer birth than this his love had brought,  
 To march in ranks of better equipage;  
 But since he died, and poets better prove,  
 Theirs for their style I'll read, his for his love.'

Q *times* Sewell, *Carm* and others *time's* Dyce, Craig, Stopes, Reed *times'*  
 xxxi] For an interpretation of this Sonnet as "a variation on the theme of the  
 Church and Religion of Love," see H. W. Piper, TLS, April 13, 1951. 8 thee]  
 Q *there* Gliden's correction, generally adopted. xxxii 3 re-survey] Q *re-*  
*survey*: Lintott's change, generally adopted. Kittredge *resurvey* 9 vouchsafe]  
 Q *vouchsafe* 10-14 "Had . . . love." Malone italicised. Knight put in inverted  
 commas.

## XXXIII

Full many a glorious morning have I seen  
 Flatter the mountain-tops with sovereign eye,  
 Kissing with golden face the meadows green,  
 Gilding pale streams with heavenly alchemy;  
 Anon permit the basest clouds to ride  
 With ugly rack on his celestial face,  
 And from the forlorn world his visage hide,  
 Stealing unseen to west with this disgrace.  
 Even so my sun one early morn did shine  
 With all-triumphant splendour on my brow;  
 But, out, alack! he was but one hour mine,  
 The region cloud hath masked him from me now.  
     Yet him for this my love no whit disdaineth;  
     Suns of the world may stain when heaven's sun staineth.

## XXXIV

Why didst thou promise such a beauteous day,  
 And make me travel forth without my cloak,  
 To let base clouds o'take me in my way,  
 Hiding thy brav'ry in their rotten smoke?  
 'Tis not enough that through the cloud thou break  
 To dry the rain on my storm-beaten face,  
 For no man well of such a salve can speak  
 That heals the wound and cures not the disgrace:  
 Nor can thy shame give physic to my grief;  
 Though thou repent, yet I have still the loss.  
 Th' offender's sorrow lends but weak relief  
 To him that bears the strong offence's cross.  
     Ah, but those tears are pearl which thy love sheds.  
     And they are rich and ransom all ill deeds.

xxxiii 4 alchemy;] *Q alcumy*: 10 all-triumphant] Hudson and Dyce added hyphen, generally adopted but omitted by Stopes, Kittredge. 14 staineth.] *Q stainteth*. xxxiv 8 heals] *Q heales* Tucker *heles* (i.e., covers, which is possibly correct). 10, 12 loss . . . cross.] *Q losse*, . . . *losse*. Capell's emendation, generally adopted. 13 sheeds.] From *Q*. Gildon, Cam and others *sheds* Kittredge *sheeds*. The form *sheeds* is used for purpose of rhyme as in *Lucrece*, l. 1549.

## XXXV

No more be grieved at that which thou hast done:  
 Roses have thorns, and silver fountains mud;  
 Clouds and eclipses stain both moon and sun,  
 And loathsome canker lives in sweetest bud.  
 All men make faults, and even I in this,  
 Authorizing thy trespass with compare,  
 Myself corrupting, salving thy amiss,  
 Excusing thy sins more than thy sins are;  
 For to thy sensual fault I bring in sense—  
 Thy adverse party is thy advocate—  
 And 'gainst myself a lawful plea commence.  
 Such civil war is in my love and hate  
     That I an accessary needs must be  
     To that sweet thief which sourly robs from me.

## XXXVI

Let me confess that we two must be twain,  
 Although our undivided loves are one:  
 So shall those blots that do with me remain,  
 Without thy help, by me be borne alone.  
 In our two loves there is but one respect,  
 Though in our lives a separable spite,  
 Which though it alter not love's sole effect,  
 Yet doth it steal sweet hours from love's delight.  
 I may not evermore acknowledge thee,  
 Lest my bewail'd guilt should do thee shame,  
 Nor thou with public kindness honour me,  
 Unless thou take that honour from thy name.  
     But do not so: I love thee in such sort,  
     As, thou being mine, mine is thy good report.

xxxv 4 canker] Massey *cankers* 8 thy . . . thy] Q *their . . . their* Capell's emendation, generally adopted. 9, 10 sense—Thy . . . advocate—] Q *sence*, Thy . . . *Aduocate*, Malone *sense* (Thy. . . *advocate*.) but eds. generally adopt dashes. Dowden conj. *sense*, Thy *adverse party*, as thy *advocate*. Tyler, Stopes *sense*, (Thy . . . *advocate*.) Chambers *sense*; Thy . . . *advocate*, xxxvi 13, 14 But . . . report.] This couplet is identical with that which ends Sonnet xcvi.

## XXXVII

As a decrepit father takes delight  
 To see his active child do deeds of youth,  
 So I, made lame by fortune's dearest spite,  
 Take all my comfort of thy worth and truth;  
 For whether beauty, birth, or wealth, or wit,  
 Or any of these all, or all, or more,  
 Entitled in thy parts do crownéd sit,  
 I make my love engrafted to this store.  
 So then I am not lame, poor, nor despised,  
 Whilst that this shadow doth such substance give  
 That I in thy abundance am sufficed,  
 And by a part of all thy glory live.  
     Look what is best, that best I wish in thee.  
     This wish I have: then ten times happy me!

## XXXVIII

How can my Muse want subject to invent  
 While thou dost breathe, that pour'st into my verse  
 Thine own sweet argument, too excellent  
 For every vulgar paper to rehearse?  
 O, give thyself the thanks if aught in me  
 Worthy perusal stand against thy sight;  
 For who's so dumb that cannot write to thee,  
 When thou thyself dost give invention light?  
 Be thou the tenth Muse, ten times more in worth  
 Than those old nine which rhymers invoke;  
 And he that calls on thee, let him bring forth  
 Eternal numbers to outlive long date.  
     If my slight Muse do please these curious days,  
     The pain be mine, but thine shall be the praise.

xxxvii 7 thy] *Q their* Malone's correction. 13 Look what] From *Q*. Usually printed *Look, what* Malone, Tyler, Stopes, Craig, Reed, Kittredge *Look what* *Look what*=whatever. xxxviii 2 breathe, that] *Q breath that* Ewing's change, generally adopted.

## XXXIX

O, how thy worth with manners may I sing,  
 When thou art all the better part of me?  
 What can mine own praise to mine own self bring?  
 And what is't but mine own when I praise thee?  
 Even for this let us divided live,  
 And our dear love lose name of single one,  
 That by this separation I may give  
 That due to thee which thou deserv'st alone.  
 O absence, what a torment wouldst thou prove,  
 Were it not thy sour leisure gave sweet leave  
 To entertain the time with thoughts of love,  
 Which time and thoughts so sweetly doth deceive,  
 And that thou teachest how to make one twain,  
 By praising him here who doth hence remain!

## XL

Take all my loves, my love, yea, take them all!  
 What hast thou then more than thou hadst before?  
 No love, my love, that thou mayst true love call;  
 All mine was thine before thou hadst this more.  
 Then, if for my love thou my love receivest,  
 I cannot blame thee, for my love thou usest;  
 But yet be blamed, if thou thyself deceivest  
 By wilful taste of what thyself refuseth.  
 I do forgive thy robb'ry, gentle thief,  
 Although thou steal thee all my poverty;  
 And yet love knows it is a greater grief  
 To bear love's wrong than hate's known injury.  
 Lascivious grace, in whom all ill well shows,  
 Kill me with spites; yet we must not be foes.

xxxix 10 leisure] From Q. Massey *image* 12 doth] Q *dost* Malone's change, generally followed; but NCE follows Capell MS. *do*-stating that the subject is *which* referring to *thoughts* l. 11. Malone took the subject to be entertaining the time with thoughts of love (l. 11), and this view has been preferred. xl 7 thyself] Q *this selfe* Gildon's correction, generally adopted. 11 And . . . it] From Q. Malone, Delius, Tyler *And yet love knows, it* Knight, Cam, Globe, Massey, Stopes, Chambers, Herford, NCE, Pooler, Tucker *And yet, love knows, it* Dowden, Kittredge follow Q. Craig, Beeching, Reed *And yet, love knows it*

XL I

Those pretty wrongs that liberty commits  
 When I am sometime absent from thy heart,  
 Thy beauty and thy years full well befits,  
 For still temptation follows where thou art.  
 Gentle thou art, and therefore to be won;  
 Beauteous thou art, therefore to be assailed;  
 And when a woman woos, what woman's son  
 Will sourly leave her till she have prevailed?  
 Ay me! but yet thou mightst my seat forbear,  
 And chide thy beauty and thy straying youth,  
 Who lead thee in their riot even there  
 Where thou art forced to break a twofold truth,  
     Hers, by thy beauty tempting her to thee,  
     Thine, by thy beauty being false to me.

XL II

That thou hast her, it is not all my grief,  
 And yet it may be said I loved her dearly;  
 That she hath thee, is of my wailing chief,  
 A loss in love that touches me more nearly.  
 Loving offenders, thus I will excuse ye:  
 Thou dost love her because thou know'st I love her;  
 And for my sake even so doth she abuse me,  
 Suff'ring my friend for my sake to approve her.  
 If I lose thee, my loss is my love's gain,  
 And losing her, my friend hath found that loss;  
 Both find each other, and I lose both twain,  
 And both for my sake lay on me this cross:  
     But here's the joy; my friend and I are one;  
     Sweet flattery! then she loves but me alone.

---

XL I 1 pretty] From Q. Bell, Globe, Delius *petty* Pooler explains *pretty wrongs* as the "Lascivious grace" of XL 13 in a transposed form. But *pretty* is equivalent to *petty*. Cotgrave has "Petit: . . . Little . . . young, prettily; scant", etc.; and Massey quotes Taylor, the Water Poet: "There is a saying old, but not so witty, That when a thing is little it is pretty." 2 sometime] Craig *sometimes* 6, 8 assailed; . . . prevailed?] Q *assailed*. . . *preuailed*. Malone, Delius, Craig, Stopes, Reed *assail'd*; . . . *prevail'd*? 8 she] Q *he* Malone's correction, generally adopted, but Chambers *he* 9 Ay] Q *Aye* Ewing, Delius, Stopes *Ah* . . . *seat*] Malone *sweet*, Delius *conf. state* *seat* is correct, meaning "my rightful place." Massey *Sweet!*



## XLIII

When most I wink, then do mine eyes best see,  
 For all the day they view things unrespected;  
 But when I sleep, in dreams they look on thee,  
 And, darkly bright, are bright in dark directed.  
 Then thou whose shadow shadows doth make bright,  
 How would thy shadow's form form happy show  
 To the clear day with thy much clearer light,  
 When to unseeing eyes thy shade shines so!  
 How would, I say, mine eyes be blessed made  
 By looking on thee in the living day,  
 When in dead night thy fair imperfect shade  
 Through heavy sleep on sightless eyes doth stay!  
     All days are nights to see till I see thee,  
     And nights bright days when dreams do show thee me.

## XLIV

If the dull substance of my flesh were thought,  
 Injurious distance should not stop my way;  
 For then, despite of space, I would be brought  
 From limits far remote where thou dost stay.  
 No matter then although my foot did stand  
 Upon the farthest earth removed from thee;  
 For nimble thought can jump both sea and land  
 As soon as think the place where he would be.  
 But, ah, thought kills me that I am not thought,  
 To leap large lengths of miles when thou art gone,  
 But that, so much of earth and water wrought,  
 I must attend time's leisure with my moan;  
     Receiving nought by elements so slow  
     But heavy tears, badges of either's woe.

XLIII 6 form form] Q *forme, forme* 11 thy] Q *their* Capell's correction.  
 XLIV 13 nought] Q *naughts* Editors read *nought* or *naught* after Sewell or Gildon.

## XLV

The other two, slight air and purging fire,  
 Are both with thee, wherever I abide;  
 The first my thought, the other my desire,  
 These present-absent with swift motion slide.  
 For when these quicker elements are gone  
 In tender embassy of love to thee,  
 My life, being made of four, with two alone  
 Sinks down to death, oppressed with melancholy;  
 Until life's composition be recuréd  
 By those swift messengers returned from thee,  
 Who even but now come back again, assuréd  
 Of thy fair health, recounting it to me.

This told, I joy; but then no longer glad,  
 I send them back again, and straight grow sad.

## XLVI

Mine eye and heart are at a mortal war  
 How to divide the conquest of thy sight;  
 Mine eye my heart thy picture's sight would bar,  
 My heart mine eye the freedom of that right.  
 My heart doth plead that thou in him dost lie,  
 A closet never pierced with crystal eyes,  
 But the defendant doth that plea deny,  
 And says in him thy fair appearance lies.  
 To side this title is impanneléd  
 A quest of thoughts, all tenants to the heart;  
 And by their verdict is determinéd  
 The clear eye's moiety and the dear heart's part:  
     As thus,—mine eye's due is thy outward part,  
     And my heart's right thy inward love of heart.

---

XLV 4 present-absent] Malone added hyphen, generally adopted. Massey *present, absent* Chambers *present absent* 9 life's] Q *liues* Kittredge *live's* 9-11 recuréd . . . assuréd] Q *recured*, . . . *assured*, Malone, Delius, Craig, Stopes, Reed *recur'd* . . . *assur'd* 12 thy] Q *their* XLVI 2 divide] Q *deulde* Cam and others *divide* Massey *decide* 3, 8 thy] Q *their* 9 side] Q *side* Sewell *'cide* widely adopted. *side*=assign to a side or party (NED). Tucker *side* 13 thus,—mine] Q *thus, mine* Malone, Globe, etc. *thus; mine* Massey *thus,—mine* Chambers *thus, mine* Kittredge *thus—mine* NCE *thus: mine* 13, 14 thy . . . thy] Q *their* . . . *their* Herford, Beeching, Kittredge, NCE *thy . . . thy* Cam, Massey, Delius, Dowden, Craig, Stopes, Reed, Pooler *thine . . . thine*

## XLVII

Betwixt mine eye and heart a league is took,  
 And each doth good turns now unto the other.  
 When that mine eye is famished for a look,  
 Or heart in love with sighs himself doth smother,  
 With my love's picture then my eye doth feast  
 And to the painted banquet bids my heart.  
 Another time mine eye is my heart's guest  
 And in his thoughts of love doth share a part.  
 So, either by thy picture or my love,  
 Thyself away art present still with me;  
 For thou not farther than my thoughts canst move,  
 And I am still with them and they with thee;  
     Or, if they sleep, thy picture in my sight  
     Awakes my heart to heart's and eye's delight.

## XLVIII

How careful was I when I took my way,  
 Each trifle under truest bars to thrust,  
 That to my use it might unused stay  
 From hands of falsehood, in sure wards of trust!  
 But thou, to whom my jewels trifles are,  
 Most worthy comfort, now my greatest grief,  
 Thou, best of dearest and mine only care,  
 Art left the prey of every vulgar thief.  
 Thee have I not locked up in any chest,  
 Save where thou art not, though I feel thou art,  
 Within the gentle closure of my breast,  
 From whence at pleasure thou mayst come and part;  
     And even thence thou wilt be stol'n, I fear,  
     For truth proves thievish for a prize so dear.

XLVII 10 Thyself] Q *Thy selfe* art] Q *are* Capell's correction, generally  
 adopted. 11 not] Q *nor* Cam and others *not* from 1640 edn. Capell MS.,  
 NCE *no* farther] Hudson, Craig, Reed *further*

Against that time, if ever that time come,  
 When I shall see thee frown on my defects,  
 Whenas thy love hath cast his utmost sum,  
 Called to that audit by advised respects;  
 Against that time when thou shalt strangely pass  
 And scarcely greet me with that sun, thine eye,  
 When love, converted from the thing it was,  
 Shall reasons find of settled gravity;  
 Against that time do I ensconce me here  
 Within the knowledge of mine own desert,  
 And this my hand against myself uprear,  
 To guard the lawful reasons on thy part.  
 To leave poor me thou hast the strength of laws,  
 Since why to love I can allege no cause.

## L

How heavy do I journey on the way,  
 When what I seek, my weary travel's end,  
 Doth break that fallow thus: but where, O way,  
 'Thus far the miles are measured from thy friend!'  
 The beast that bears me, tired with my woe,  
 Plods dully on, to bear that weight in me,  
 As if by some instinct the wretch did know  
 His rider loved not speed, being made from thee.  
 The bloody spur cannot provoke him on  
 That sometimes anger thrusts into his hide;  
 Which heavily he answers with a groan,  
 More sharp to me than spurring to his side;  
 For that same groan doth put this in my mind:  
 My grief lies onward, and my joy behind.

---

XLIX 3 Whenas] Q *When as* Sewell, Massey, Delius, Tyler, Stopes, Chambers, NCE *Whenas* Cam, Dowden, Craig, Herford, Beeching, Reed, Kittredge, Pooler *When as* his] Massey *its* 4 Called] Q *Could* 10 desert.] From Q: Gildon, Cam, Massey, Beeching, Delius, Dowden, Craig, Tyler, Stopes, Chambers, Reed, Herford, NCE, Pooler *desert*, Kittredge *desart*, *desart* was the common pronunciation and spelling. Q, Elizabeth spelt *desart*. L 4 'Thus . . . friend!'] Malone italicised. 6 dully] Q *duly*

## LI

Thus can my love excuse the slow offence  
 Of my dull bearer when from thee I speed:  
 From where thou art why should I haste me thence?  
 Till I return, of posting is no need.  
 O, what excuse will my poor beast then find  
 When swift extremity can seem but slow?  
 Then should I spur, though mounted on the wind,  
 In wingéd speed no motion shall I know.  
 Then can no horse with my desire keep pace;  
 Therefore desire, of perfect'st love being made,  
 Shall neigh, no dull flesh in his fiery race;  
 But love, for love, thus shall excuse my jade,  
     Since from thee going he went wilful-slow,  
     Towards thee I'll run and give him leave to go.

## LII

So am I as the rich whose blessed key  
 Can bring him to his sweet up-locked treasure,  
 The which he will not ev'ry hour survey,  
 For blunting the fine point of seldom pleasure.  
 Therefore are feasts so solemn and so rare,  
 Since, seldom coming, in the long year set,  
 Like stones of worth they thinly placéd are,  
 Or captain jewels in the carcanet.  
 So is the time that keeps you as my chest,  
 Or as the wardrobe which the robe doth hide,  
 To make some special instant special blest  
 By new unfolding his imprisoned pride.  
     Blesséd are you, whose worthiness gives scope,  
     Being had, to triumph, being lacked, to hope.

---

LI 10 perfect'st] *Q perfects* Dyce's change, widely adopted. The ending in *ts* for *t(e)st* is similar to that in verbs ending in *-t* where the apparent third person singular in *ts* replaces *t(e)st*. Malone, etc., Tyler, Stopes *perfect* Chambers *perfectest* 11 neigh, no dull flesh in] *Q naigh noe dull flesh* in Malone, Delius, Stopes, Kittredge *neigh (no dull flesh)* in Bulloch *wait no dull flesh* in Kinnear *need no dull flesh* in Cam, Craig, Beeching, Reed, Herford, NCE, Pooler *neigh—no dull flesh—in* Tyler, Chambers *neigh, no dull flesh,* in Dowden, Wyndham *neigh, no dull flesh* in Massey thought *Q* text correct and followed it. The image he remarks is used by one who rides a horse among horses, when they salute each other by neighing. The text then means that the writer's desire made of perfect love and not animal, shall not *salute* any dull flesh in his fiery race. If this be so *neigh=neigh at or neigh to* Probably, however, Shakespeare's phrase is reminiscent of

## LIII

What is your substance, whereof are you made,  
 That millions of strange shadows on you tend?  
 Since everyone hath, everyone, one shade,  
 And you, but one, can every shadow lend.  
 Describe Adonis, and the counterfeit  
 Is poorly imitated after you:  
 On Helen's cheek all art of beauty set,  
 And you in Grecian tires are painted new.  
 Speak of the spring and foison of the year,  
 The one doth shadow of your beauty show,  
 The other as your bounty doth appear;  
 And you in every blessed shape we know.  
     In all external grace you have some part,  
     But you like none, none you, for constant heart.

## LIV

O, how much more doth beauty beauteous seem  
 By that sweet ornament which truth doth give!  
 The rose looks fair, but fairer we it deem  
 For that sweet odour which doth in it live.  
 The canker-blooms have full as deep a dye  
 As the perfuméd tincture of the roses,  
 Hang on such thorns, and play as wantonly  
 When summer's breath their masked buds discloses;  
 But, for their virtue only is their show,  
 They live unwooded and unrespected fade;  
 Die to themselves. Sweet roses do not so:  
 Of their sweet deaths are sweetest odours made.  
     And so of you, beauteous and lovely youth,  
     When that shall vade, by verse distills your truth.

---

*Jeremiah* v. 8: "They were as fed horses in the morning: every one neighed after his neighbour's wife." (Quoted in Massey, etc.) 12 But . . . love,] Tucker *But, love for love*, 13, 14 Since . . . go.] Quotation marks added in Dowden, Craig, Chambers, Reed. 13 wilful-slow,] Malone added hyphen. Omitted by Tyler, Stopes, Kittredge. LI 6 seldom] Q *sildom* 11 special blest] Hyphenated by Malone, Delius, Stopes. LIV 14 vade,] Q *vade*, Gildon, Massey, Herford, Beeching, NCE *fade*, by] Q by Malone, Massey, Craig, Stopes, Beeching, Reed, Herford, NCE *my*

## LV

Not marble, nor the gilded monument  
 Of princes, shall outlive this pow'rful rhyme;  
 But you shall shine more bright in these contents  
 Than unswept stone, besmeared with sluttish time.  
 When wasteful war shall statues overturn,  
 And broils root out the work of masonry,  
 Nor Mars his sword nor war's quick fire shall burn  
 The living record of your memory.  
 'Gainst death and all-oblivious enmity  
 Shall you pace forth; your praise shall still find room  
 Even in the eyes of all posterity  
 That wear this world out to the ending doom.  
 So, till the judgement that yourself arise,  
 You live in this, and dwell in lovers' eyes.

## LVI

Sweet love, renew thy force; be it not said  
 Thy edge should blunter be than appetite,  
 Which but to-day by feeding is allayed,  
 To-morrow sharpened in his former might.  
 So, love, be thou; although to-day thou fill  
 Thy hungry eyes even till they wink with fulness,  
 To-morrow see again, and do not kill  
 The spirit of love with a perpetual dulness.  
 Let this sad int'rim like the ocean be  
 Which parts the shore, where two contracted new  
 Come daily to the banks, that, when they see  
 Return of love, more blest may be the view;  
 Or call it winter, which, being full of care,  
 Makes summer's welcome thrice more wished, more rare.

LV 1 monument] From Q. Malone, Cam and others *monuments* Tyler, Chambers *monument* It may be that Shakespeare here wrote *monuments* but there are other examples of similar rhymes in Elizabethan and earlier poetry. Daniel has *eyes: die, lives: give, hearts: convert, distils: fulfil*. Watson *love: Doves, tears: forbear*. Many other examples could be given. The Q text may be left as an admitted tolerance. See also CLIII 14. 7, 8 burn The] Q *burne: The* Gildon's change. 9 all-oblivious] Malone added hyphen, generally adopted. Tyler *all oblivious* enmity] Q *enmity* LVI 10 contracted new] Malone, Delius, Tyler, Stopes hyphenate. 11 see] Q *see: Malone's* change. 13 Or] Q *As* Capell's correction, mostly adopted. Palgrave, Globe, Herford *Else*

Being your slave, what should I do but tend  
 Upon the hours and times of your desire?  
 I have no precious time at all to spend,  
 Nor services to do, till you require.  
 Nor dare I chide the world-without-end hour  
 Whilst I, my sovereign, watch the clock for you,  
 Nor think the bitterness of absence sour  
 When you have bid your servant once adieu.  
 Nor dare I question with my jealous thought  
 Where you may be, or your affairs suppose,  
 But, like a sad slave, stay and think of nought  
 Save where you are how happy you make those.  
     So true a fool is love that in your will,  
     Though you do anything, he thinks no ill.

#### LXVIII

That god forbid that made me first your slave  
 I should in thought control your times of pleasure,  
 Or at your hand th' account of hours to crave,  
 Being your vassal bound to stay your leisure!  
 O, let me suffer, being at your beck,  
 Th' imprisoned absence of your liberty;  
 And patience, tame to sufferance, bide each check  
 Without accusing you of injury.  
 Be where you list, your charter is so strong  
 That you yourself may privilege your time  
 To what you will; to you it doth belong  
 • Yourself to pardon of self-doing crime.  
     I am to wait, though waiting so be hell,  
     Not blame your pleasure, be it ill or well.

---

LXVII 5 world-without-end] Hyphens added by Gildon and generally adopted. The phrase is from *Isaiah* xlv 17 and the Prayer Book. 9 jealous] Q *jealous* Kittredge *jealous* 13 will.] Q *Will*, Massey 'will,' (roman type). LXVIII 7 patience, . . . sufferance.] Q *patience tame, to sufferance* Ewing's change, generally followed. 10, 11 time To what] From Q: Malone, Massey, Stopes, Beeching, Poole *time: Do what* (Massey, Beeching *time*.) Cam and others follow Q.



## LIX

If there be nothing new, but that which is  
 Hath been before, how are our brains beguiled,  
 Which, labouring for invention, bear amiss  
 The second burthen of a former child!  
 O, that record could with a backward look,  
 Even of five hundred courses of the sun,  
 Show me your image in some antique book,  
 Since mind at first in character was done.  
 That I might see what the old world could say  
 To this composéd wonder of your frame;  
 Whether we are mended, or whe'er better they,  
 Or whether revolution be the same.  
 O, sure I am, the wits of former days  
 To subjects worse have given admiring praise.

## LX

Like as the waves make towards the pebbled shore,  
 So do our minutes hasten to their end;  
 Each changing place with that which goes before,  
 In sequent toil all forwards do contend.  
 Nativity, once in the main of light,  
 Crawls to maturity, wherewith being crowned,  
 Crooked eclipses 'gainst his glory fight,  
 And Time that gave doth now his gift confound.  
 Time doth transfix the flourish set on youth  
 And delves the parallels in beauty's brow,  
 Feeds on the rarities of nature's truth,  
 And nothing stands but for his scythe to mow:  
 And yet to times in hope my verse shall stand,  
 Praising thy worth, despite his cruel hand.

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LIX 4 burthen] From Q. Gildon, Ewing, Globe, Delius, Craig, Chambers, Reed, NCE *burden* Cam and others *burthen* 6 hundred] Q *hundreth* Kittredge *hundreth* Cam and others *hundred* 11 Whether . . . whe'er] Q *Whether* . . . *where* Cam, Globe, Chambers, Herford *Whether* . . . *whether* Massey *Whether* . . . *where* Delius, Dowden, Tyler, Stopes, Beeching, Reed, Kittredge, Pooler *Whether* . . . *wh'er* Craig *Wh'er* . . . *wh'er* NCE *Wh'er* . . . *wh'er* LX 1 pebbled] Q *pibled* 1-4 Like as . . . contend.] From Ovid's *Metamorphoses* xv 180-184. The immediate source has been thought to be Golding's translation of Ovid (See Thomson: CI, 45); but Sir Herbert Grierson considers Shakespeare's verse much closer to Ovid than Golding's laboured text. (On *Verse Translation*, Presidential Address, English Association, 1948, 10.) 5 light,] Q *light*. Gildon's change. 10 in] Massey on 12 scythe] Q *sieth* 13 times . . . my] Q *times in hope, my*

LXI

Is it thy will thy image should keep open  
 My heavy eyelids to the weary night?  
 Dost thou desire my slumbers should be broken,  
 While shadows like to thee do mock my sight?  
 Is it thy spirit that thou send'st from thee  
 So far from home into my deeds to pry,  
 To find out shames and idle hours in me,  
 The scope and tenor of thy jealousy?  
 O, no! thy love, though much, is not so great:  
 It is my love that keeps mine eye awake;  
 Mine own true love that doth my rest defeat  
 To play the watchman ever for thy sake.  
 For thee watch I whilst thou dost wake elsewhere,  
 From me far off, with others all too near.

LXII

Sin of self-love possesseth all mine eye  
 And all my soul and all my every part;  
 And for this sin there is no remedy,  
 It is so grounded inward in my heart.  
 Methinks no face so gracious is as mine,  
 No shape so true, no truth of such account;  
 And for myself mine own worth do define  
 As I all other in all worths surmount.  
 But when my glass shows me myself indeed,  
 Beated and chopped with tanned antiquity,  
 Mine own self-love quite contrary I read;  
 Self so self-loving were iniquity.  
 'Tis thee, myself, that for myself I praise,  
 Painting my age with beauty of thy days.

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LXI 1 thy image] Massey *thine image* 13 wake] Massey *watch* LXII 10 Beated]  
 From Q. Malone (1780) '*Bated* Collier, Kinnear conj. *Beaten* Chambers  
*Beaten* Steevens conj. *Blasted* Onions records as "usually taken to be a term  
 of the southwest country and the Welsh border for slicing sod from the ground  
 for burning." For such modern dialect use of *beat* see Wright: DD, sub *Beat*.  
 chopped] Q *chopt* Dyce, Kinnear *chapp'd* Cam, Delius, Dowden, Craig,  
 Tyler, Stopes, Beeching, Reed, Herford, NCE, Pooler *chopp'd* Massey,  
 Chambers *chopped* Kittredge *chopt* (*chopped*=*chapped*). tanned] Q *tand*

## LXIII

Against my love shall be as I am now,  
 With Time's injurious hand crushed and o'erworn;  
 When hours have drained his blood and filled his brow  
 With lines and wrinkles; when his youthful morn  
 Hath travelled on to age's steepy night,  
 And all those beauties whereof now he's king  
 Are vanishing or vanished out of sight,  
 Stealing away the treasure of his spring;  
 For such a time do I now fortify  
 Against confounding age's cruel knife,  
 That he shall never cut from memory  
 My sweet love's beauty, though my lover's life.  
     His beauty shall in these black lines be seen,  
     And they shall live, and he in them still green.

## LXIV

When I have seen by Time's fell hand defaced  
 The rich proud cost of outworn buried age;  
 When sometime lofty towers I see down-razed,  
 And brass eternal slave to mortal rage;  
 When I have seen the hungry ocean gain  
 Advantage on the kingdom of the shore,  
 And the firm soil win of the wat'ry main,  
 Increasing store with loss and loss with store;  
 When I have seen such interchange of state,  
 Or state itself confounded to decay;  
 Ruin hath taught me thus to ruminat,  
 That Time will come and take my love away.  
     This thought is as a death, which cannot choose  
     But weep to have that which it fears to lose.

LXIII 2 crushed] *Q chrusht* 8 spring;] *Q Spring*. LXIV 1-3 defaced . . . down-razed,] *Q defaced* . . . *downe razed*, *Malone defac'd* . . . *down-ras'd*, *Cam*, *Massey*, *Dowden*, *Chambers*, *Pooler defaced* . . . *down-razed*, *Delius*, *Craig*, *Reed defac'd* . . . *down-raz'd*, *Globe*, *Herford*, *Beeching defaced* . . . *down-razed* *Kittredge defaced* . . . *down razed*, *NCE defaced* . . . *down-razed*, *Stopes defac'd* . . . *down-ras'd*, 2 rich proud] *From Q*. *Malone*, *Cam*, *Delius*, *Dowden*, *Craig*, *Tyler*, *Stopes*, *Reed*, *Pooler rich-proud Massey rich, proud* Others follow *Q*: 3 down-razed,] *Malone* added hyphen, generally adopted. *Kittredge* omits it. 10 confounded to] *Q confounded, to* *Malone*, *Cam* and others omit comma. *Kittredge* retains it.

## LXV

Since brass, nor stone, nor earth, nor boundless sea,  
But sad mortality o'er-sways their power,  
How with this rage shall beauty hold a plea,  
Whose action is no stronger than a flower?  
O, how shall summer's honey breath hold out  
Against the wrackful siege of batt'ring days,  
When rocks impregnable are not so stout,  
Nor gates of steel so strong, but Time decays?  
O fearful meditation! where, alack,  
Shall Time's best jewel from Time's chest lie hid?  
Or what strong hand can hold his swift foot back?  
Or who his spoil of beauty can forbid?  
O, none, unless this miracle have might,  
That in black ink my love may still shine bright.

## LXVI

Tired with all these, for restful death I cry,  
As, to behold desert a beggar born,  
And needy nothing trimmed in jollity,  
And purest faith unhappily forsworn,  
And gilded honour shamefully misplaced,  
And maiden virtue rudely strumpeted,  
And right perfection wrongfully disgraced,  
And strength by limping sway disabled,  
And art made tongue-tied by authority,  
And folly, doctor-like, controlling skill,  
And simple truth miscalled simplicity,  
And captive good attending captain ill.  
Tired with all these, from these would I be gone,  
Save that, to die, I leave my love alone.

LXV 12 of] Q or Malone's correction, generally adopted. LXVI 5 misplaced,]  
Q *misplac'd*, 8 *disabled*,] Q *disabled*, Quadrisyllabic, pronounced *disabeléd*.  
11, 12 simple truth . . . captive good] Both hyphenated in Q. 13 would I]  
From Q. Massey *I would*

## LXVII

Ah, wherefore with infection should he live  
 And with his presence grace impiety,  
 That sin by him advantage should achieve  
 And lace itself with his society?  
 Why should false painting imitate his cheek,  
 And steal dead seeing of his living hue?  
 Why should poor beauty indirectly seek  
 Roses of shadow, since his rose is true?  
 Why should he live now Nature bankrupt is,  
 Beggared of blood to blush through lively veins?  
 For she hath no exchequer now but his,  
 And, proud of many, lives upon his gains.  
     O, him she stores, to show what wealth she had  
     In days long since, before these last so bad.

## LXVIII

Thus is his cheek the map of days outworn,  
 When beauty lived and died as flowers do now,  
 Before these bastard signs of fair were born,  
 Or durst inhabit on a living brow;  
 Before the golden tresses of the dead,  
 The right of sepulchres, were shorn away  
 To live a second life on second head;  
 Ere beauty's dead fleece made another gay.  
 In him those holy antique hours are seen,  
 Without all ornament, itself and true,  
 Making no summer of another's green,  
 Robbing no old to dress his beauty new;  
     And him as for a map doth Nature store,  
     To show false Art what beauty was of yore.

LXVII 6 seeing] Capell MS., Farmer and Kinnear conj., Massey *seeming* Bulloch conj. *essence* Editors generally follow Q *seeing* dead seeing = lifeless appearance. (Dowden.) 7 beauty] Kellner thinks *beauty* out of place and that a derogatory term implying something artificial, counterfeit, is wanted: he suggests *bravery* (i.e., ostentation). 9 bankrupt] Q *bankrout* Kittredge *bankrout* 12 proud] From Q. Capell MS. *prov'd* Editors *proud* LXVIII 7 a second] Q *a sccond* 10 itself] Tucker *but self*

## LXIX

Those parts of thee that the world's eye doth view  
 Want nothing that the thought of hearts can mend:  
 All tongues, the voice of souls, give thee that due,  
 Utt'ring bare truth, even so as foes commend.  
 Thy outward thus with outward praise is crowned;  
 But those same tongues that give thee so thine own  
 In other accents do this praise confound  
 By seeing farther than the eye hath shown.  
 They look into the beauty of thy mind,  
 And that, in guess, they measure by thy deeds;  
 Then, churls, their thoughts, although their eyes were kind,  
 To thy fair flower add the rank smell of weeds:  
     But why thy odour matcheth not thy show,  
     The soil is this, that thou dost common grow.

## LXX

That thou art blamed shall not be thy defect,  
 For slander's mark was ever yet the fair:  
 The ornament of beauty is suspect,  
 A crow that flies in heaven's sweetest air.  
 So thou be good, slander doth but approve  
 Thy worth the greater, being wooed of time;  
 For canker vice the sweetest buds doth love,  
 And thou present'st a pure unstained prime.  
 Thou hast passed by the ambush of young days,  
 Either not assailed, or victor being charged;  
 Yet this thy praise cannot be so thy praise,  
 To tie up envy evermore enlarged:  
     If some suspect of ill masked not thy show,  
     Then thou alone kingdoms of hearts shouldst owe.

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LXIX 3 that due.] Q *that end*, Capell MS., Malone and editors generally *that due*. An interesting misreading from MS. of *e* for *d* and *d* for *e* and *n* for *u*. 5 Thy] Q *Their* Most editors *Thy* or *Thine* after Capell. Massey, Stopes *Thine* 8 farther] Hudson *further* 14 soil] Q *soley* Capell MS., Cam, Delius, Dowden, Craig, Reed, Kittredge, NCE, Pooler *soil* Malone and others, Massey, Tyler, Chambers, Beeching, Herford *solve* Stopes *soyle* Cam points out that *soil* here may have a double meaning: (a) blemish; (b) solution. *to soil* could mean *to solve*. Sherwood's Dictionary (1632, issued with Cotgrave) has "To soile a doubt. *Souldre, resouldre*." Another case of Shakespearean words with multiple meanings. Mrs. Stopes takes the double meaning to be *soil*, or stain, and *assoil* LXX 1 art] Q *are* 1640 text *art* 6 Thy] Q *Their* Malone's correction, generally adopted. 8] unstained] Q *vnstained*

## LXXI

No longer mourn for me when I am dead  
 Than you shall hear the surly sullen bell  
 Give warning to the world that I am fled  
 From this vile world, with vilest worms to dwell,  
 Nay, if you read this line, remember not  
 The hand that writ it; for I love you so,  
 That I in your sweet thoughts would be forgot  
 If thinking on me then should make you woe.  
 O, if, I say, you look upon this verse  
 When I perhaps compounded am with clay,  
 Do not so much as my poor name rehearse,  
 But let your love even with my life decay,  
     Lest the wise world should look into your moan,  
     And mock you with me after I am gone.

## LXXII

O, lest the world should task you to recite  
 What merit lived in me, that you should love  
 After my death, dear love, forget me quite,  
 For you in me can nothing worthy prove;  
 Unless you would devise some virtuous lie,  
 To do more for me than mine own desert,  
 And hang more praise upon deceased I  
 Than niggard truth would willingly impart.  
 O, lest your true love may seem false in this,  
 That you for love speak well of me untrue,  
 My name be buried where my body is,  
 And live no more to shame nor me nor you!  
     For I am shamed by that which I bring forth,  
     And so should you, to love things nothing worth.

LXXI 4 vile . . . vilest] Q vile . . . vildest Chambers follows Q. LXXII 2, 3 love  
 . . . love,] Q *love After my death (deare love)* Malone, etc., Delius, Craig, Tyler,  
 Stopes, Reed *love After my death,—dear love*, Cam, Globe, Massey, Dowden,  
 Chambers, Kittredge, NCE, Pooler *love After my death, dear love*, Beeching,  
 Herford *love, After my death, dear love*,

## LXXIII

That time of year thou mayst in me behold  
 When yellow leaves, or none, or few, do hang  
 Upon those boughs which shake against the cold,  
 Bare ruined choirs where late the sweet birds sang.  
 In me thou seest the twilight of such day  
 As after sunset fadeth in the west,  
 Which by and by black night doth take away,  
 Death's second self, that seals up all in rest.  
 In me thou seest the glowing of such fire  
 That on the ashes of his youth doth lie,  
 As the deathbed whereon it must expire,  
 Consumed with that which it was nourished by.  
 This thou perceiv'st, which makes thy love more strong,  
 To love that well which thou must leave ere long.

## LXXIV

But be contented. When that fell arrest  
 Without all bail shall carry me away,  
 My life hath in this line some interest,  
 Which for memorial still with thee shall stay.  
 When thou reviewest this, thou dost review  
 The very part was consecrate to thee.  
 The earth can have but earth, which is his due;  
 My spirit is thine, the better part of me.  
 So then thou hast but lost the dregs of life,  
 The prey of worms, my body being dead:  
 The coward conquest of a wretch's knife,  
 Too base of thee to be remembered.  
 The worth of that is that which it contains,  
 And that is this, and this with thee remains.

LXXIII 4 Bare ruined choirs,] Q *Bare rn'wd quiers*, 14 leave] From Q. Massey *lose* Robertson made the same emendation independently. Butler conj. the poet wrote *leese* See Robertson: S, 28. Editors generally follow Q. LXXIV 1 contented. When] Q *contented when* Malone, Cam and others *contented: when* Chambers *contented! When* Kittredge *contented. When* 7, 8 The earth . . . me.] Perhaps reminiscent of *Ecclesiastes* xii 7 and of the well-known gnomic verses *Erthe upon Erthe*. 12 remembered.] Q *remembred*,



## LXXV

So are you to my thoughts as food to life,  
 Or as sweet-seasoned showers are to the ground;  
 And for the peace of you I hold such strife  
 As 'twixt a miser and his wealth is found;  
 Now proud as an enjoyer, and anon  
 Doubting the filching age will steal his treasure;  
 Now counting best to be with you alone,  
 Then bettered that the world may see my pleasure:  
 Sometime all full with feasting on your sight,  
 And by and by clean starv'd for a look;  
 Possessing or pursuing no delight,  
 Save what is had or must from you be took.  
     Thus do I pine and surfeit day by day,  
     Or gluttoning on all, or all away.

## LXXVI

Why is my verse so barren of new pride,  
 So far from variation or quick change?  
 Why with the time do I not glance aside  
 To new-found methods and to compounds strange?  
 Why write I still all one, ever the same,  
 And keep invention in a notéd weed,  
 That every word doth almost tell my name,  
 Showing their birth and where they did proceed?  
 O, know, sweet love, I always write of you,  
 And you and love are still my argument:  
 So all my best is dressing old words new,  
 Spending again what is already spent;  
     For as the sun is daily new and old,  
     So is my love still telling what is told.

LXXV 2 *sweet-seasoned*] Malone added hyphen, generally adopted. *showers*] *Q shewers* 3 *peace*] From *Q*. Malone conj. *price* Tucker conj. *piece* 12 *must from you be*] From *Q*. Massey *must be from you* 14 *away*.] *Q away*, LXXVI 4 *new-found*] Malone added hyphen, generally adopted. 7 *tell*] *Q fel* Capell's correction, generally adopted.

## LXXVII

Thy glass will show thee how thy beauties wear,  
 Thy dial how thy precious minutes waste:  
 The vacant leaves thy mind's imprint will bear,  
 And of this book this learning mayst thou taste.  
 The wrinkles which thy glass will truly show  
 Of mouthéd graves will give thee memory:-  
 Thou by thy dial's shady stealth mayst know  
 Time's thievish progress to eternity.  
 Look what thy memory cannot contain  
 Commit to these waste blanks, and thou shalt find  
 Those children nursed, delivered from thy brain,  
 To take a new acquaintance of thy mind.  
     These offices, so oft as thou wilt look,  
     Shall profit thee and much enrich thy book.

## LXXVIII

So oft have I invoked thee for my Muse  
 And found such fair assistance in my verse  
 As every alien pen hath got my use,  
 And under thee their poesy disperse.  
 Thine eyes, that taught the dumb on high to sing  
 And heavy ignorance aloft to fly,  
 Have added feathers to the learned's wing  
 And given grace a double majesty.  
 Yet be most proud of that which I compile,  
 Whose influence is thine and born of thee.  
 In others' works thou dost but mend the style,  
 And arts with thy sweet graces graced be;  
     But thou art all my art, and dost advance  
     As high as learning my rude ignorance.

LXXVII 2 precious minutes] Q *pretious mynuits* 9 Look what] Q *Looke what*  
 Editors generally *Look, what* Craig, Reed, *Look! what* (*Look what=what-*  
*ever*). 10 blanks.] Q *blacks*, Malone's emendation, generally adopted.  
 Delius remarks that *blanks* here is the equivalent of *vacant leaves* in l. 3.  
 LXXVIII 3 alien] Q *Alien* (italics).

## LXXXIX

Whilst I alone did call upon thy aid,  
 My verse alone had all thy gentle grace;  
 But now my gracious numbers are decayed,  
 And my sick Muse doth give another place.  
 I grant, sweet love, thy lovely argument  
 Deserves the travail of a worthier pen;  
 Yet what of thee thy poet doth invent  
 He robs thee of, and pays it thee again.  
 He lends thee virtue, and he stole that word  
 From thy behaviour. Beauty doth he give,  
 And found it in thy cheek: he can afford  
 No praise to thee but what in thee doth live.  
 Then thank him not for that which he doth say,  
 Since what he owes thee thou thyself dost pay.

## LXXX

O, how I faint when I of you do write,  
 Knowing a better spirit doth use your name,  
 And in the praise thereof spends all his might  
 To make me tongue-tied, speaking of your fame!  
 But since your worth, wide as the ocean is,  
 The humble as the proudest sail doth bear,  
 My saucy bark, inferior far to his,  
 On your broad main doth wilfully appear.  
 Your shallowest help will hold me up afloat,  
 Whilst he upon your soundless deep doth ride:  
 Or, being wracked, I am a worthless boat,  
 He of tall building and of goodly pride.  
 Then if he thrive and I be cast away,  
 The worst was this: my love was my decay.

## LXXXI

Or I shall live your epitaph to make,  
 Or you survive when I in earth am rotten:  
 From hence your memory death cannot take,  
 Although in me each part will be forgotten.  
 Your name from hence immortal life shall have,  
 Though I, once gone, to all the world must die:  
 The earth can yield me but a common grave  
 When you entombéd in men's eyes shall lie.  
 Your monument shall be my gentle verse  
 Which eyes not yet created shall o'er-read;  
 And tongues to be your being shall rehearse  
 When all the breathers of this world are dead.  
 You still shall live—such virtue hath my pen—  
 Where breath most breathes, even in the mouths of men.

## LXXXII

I grant thou wert not married to my Muse,  
 And therefore mayst without attain o'erlook  
 The dedicated words which writers use  
 Of their fair subject, blessing every book.  
 Thou art as fair in knowledge as in hue,  
 Finding thy worth a limit past my praise;  
 And therefore art enforced to seek anew  
 Some fresher stamp of the time-bettering days.  
 And do so, love; yet when they have devised  
 What strained touches rhetoric can lend,  
 Thou truly fair wert truly sympathized  
 In true plain words by thy true-telling friend;  
 And their gross painting might be better used  
 Where cheeks need blood; in thee it is abused.

LXXXII 2 *mayst*] Q: *maiest* 8 *time-bettering*] Gildon added hyphen, generally adopted. 12 *true plain*] Staunton, Dyce, Massey *true-plain* Cam and others *true plain* *true-telling*] Gildon added hyphen, generally adopted.

## LXXXIII

I never saw that you did painting need,  
 And therefore to your fair no painting set;  
 I found, or thought I found, you did exceed  
 The barren tender of a poet's debt:  
 And therefore have I slept in your report,  
 That you yourself, being extant, well might show  
 How far a modern quill doth come too short,  
 Speaking of worth, what worth in you doth grow.  
 This silence for my sin you did impute,  
 Which shall be most my glory, being dumb;  
 For I impair not beauty being mute,  
 When others would give life and bring a tomb.  
     There lives more life in one of your fair eyes  
     Than both your poets can in praise devise.

## LXXXIV

Who is it that says most? Which can say more  
 Than this rich praise, that you alone are you?  
 In whose confine immur'd is the store  
 Which should example where your equal grew.  
 Lean penury within that pen doth dwell  
 That to his subject lends not some small glory;  
 But he that writes of you, if he can tell  
 That you are you, so dignifies his story.  
 Let him but copy what in you is writ,  
 Not making worse what nature made so clear,  
 And such a counterpart shall fame his wit,  
 Making his style admir'd everywhere.  
     You to your beauteous blessings add a curse,  
     Being fond on praise, which makes your praises worse.

LXXXIII 10 dumb;] Q *dombe*, 14 both your poets] *i.e.*, the rival poet and the author. LXXXIV 1, 2 most? . . . you?] Stops as in Malone, followed by Cam, Globe, Massey, Delius, Dowden, Craig, Tyler, Stopes, Chambers, Beeching, Herford, Pooler. Kittredge *most which . . . you?* Reed, NCE *most, which . . . you*, (and note of interrogation after *grew*). 2 praise,] From Q. Malone, Massey, Kittredge *praise*— Craig, Tyler, Stopes, Reed *praise*,— Cam and others *praise*, NCE *praise*:

## LXXXV

My tongue-tied Muse in manners holds her still  
 While comments of your praise, richly compiled,  
 Reserve their character with golden quill,  
 And precious phrase by all the Muses filed.  
 I think good thoughts, whilst other write good words,  
 And, like unlettered clerk, still cry 'Amen'  
 To every hymn that able spirit affords  
 In polished form of well-refined pen.  
 Hearing you praised, I say ' 'Tis so, 'tis true,'  
 And to the most of praise add something more;  
 But that is in my thought, whose love to you,  
 Though words come hindmost, holds his rank before.  
 Then others for the breath of words respect,  
 Me for my dumb thoughts, speaking in effect.

## LXXXVI

Was it the proud full sail of his great verse,  
 Bound for the prize of all-too-precious you,  
 That did my ripe thoughts in my brain inhearse,  
 Making their tomb the womb wherein they grew?  
 Was it his spirit, by spirits taught to write  
 Above a mortal pitch, that struck me dead?  
 No, neither he, nor his compeers by night  
 Giving him aid, my verse astonished.  
 He, nor that affable familiar ghost  
 Which nightly gulls him with intelligence,  
 As victors, of my silence cannot boast:  
 I was not sick of any fear from thence;  
 But when your countenance filled up his line,  
 Then lacked I matter: that enfeebled mine.

LXXXV 3 Reserve their character] From Q. Many proposed emendations of the word *Reserve* and different attempts to explain the passage. Among the proposals were: *Preserve*, *Rehearse*, *Rescribe*. See Rollins, i 214. Tucker Brooke would suggest *Refine*, which he thinks is the sense, but for "well refined" in l. 8. Ridley's explanation of the text as it stands is clear: "Comments in your praise, expressed in precious phrases, are characterized with golden quill and so everlasting." Malone interpreted *Reserve* as "Preserve" and Delius so glosses it (*bewahren*) together with *Reserve* in xxxii. Dowden was not convinced by this explanation and remarked: "Possibly 'Deserve their character' may be right, i.e. 'deserve to be written'." Craig reads *Deserve* Cam and others adhere to Q. It may be, in view of the frequent misprinting of *their* in the Sonnets that *their* is here incorrect and is a misreading of *your* (abbreviated as *y*). Pooler thought that the original may

## LXXXVII

Farewell! thou art too dear for my possessing,  
 And like enough thou know'st thy estimate.  
 The charter of thy worth gives thee releasing;  
 My bonds in thee are all determinate.  
 For how do I hold thee but by thy granting?  
 And for that riches where is my deserving?  
 The cause of this fair gift in me is wanting,  
 And so my patent back again is swerving.  
 Thyself thou gav'st, thy own worth then not knowing,  
 Or me, to whom thou gav'st it, else mistaking:  
 So thy great gift, upon misprision growing,  
 Comes home again, on better judgement making.  
 Thus have I had thee, as a dream doth flatter:  
 In sleep a king, but waking no such matter.

## LXXXVIII

When thou shalt be disposed to set me light,  
 And place my merit in the eye of scorn,  
 Upon thy side against myself I'll fight,  
 And prove thee virtuous, though thou art forsworn.  
 With mine own weakness being best acquainted,  
 Upon thy part I can set down a story  
 Of faults concealed, wherein I am attainted;  
 That thou in losing me shalt win much glory.  
 And I by this will be a gainer too;  
 For, bending all my loving thoughts on thee,  
 The injuries that to myself I do,  
 Doing thee vantage, double-vantage me.  
 Such is my love, to thee I so belong,  
 That for thy right myself will bear all wrong.

even have been an abbreviated *thy* (for which *their* is frequently misprinted in Q), notwithstanding *your* in l. 2: *your* and *thy* both occur in xxiv. *Reserve your character* would mean "Preserve your character" (by recording it). 5 other] From Q. Sewell, etc., Massey, Delius, Craig, Tyler, Stopes, Reed others Cam, etc. *other other* could be singular or plural. 8 well-refined] Q, Cam, Pooler omit hyphen. LXXXVI 2 all-too-precious] Q (*all to precious*) Malone, Dyce, Massey, Delius, Tyler, Stopes, Beeching, Kittredge, NCE *all-too-precious* Cam, Dowden, Craig, Reed, Herford, Pooler *all too precious* Chambers *all-too precious* 13 filled] Q *fil'd* Malone, Delius, Tyler, Stopes *fil'd* Cam and others *fill'd* Massey *filéd* Chambers *filled* LXXXVII 8 patent] Q *pattent* LXXXVIII 1 disposed] Q *dispose* 1640 edn. *dispos'd* 8 shalt] Q *shall* NCE *shall* Cam and others *shalt* after Sewell. 10 bending] From Q. Massey *binding*. 12 double-vantage] Malone added hyphen, generally adopted. Kittredge *double vantage*

## LXXXIX

Say that thou didst forsake me for some fault,  
 And I will comment upon that offence.  
 Speak of my lameness, and I straight will halt,  
 Against thy reasons making no defence.  
 Thou canst not, love, disgrace me half so ill,  
 To set a form upon desired change,  
 As I'll myself disgrace; knowing thy will,  
 I will acquaintance strangle and look strange;  
 Be absent from thy walks; and in my tongue  
 Thy sweet beloved name no more shall dwell,  
 Lest I, too much profane, should do it wrong,  
 And haply of our old acquaintance tell.  
     For thee, against myself I'll vow debate,  
     For I must ne'er love him whom thou dost hate.

## XC

Then hate me when thou wilt: if ever, now;  
 Now, while the world is bent my deeds to cross,  
 Join with the spite of fortune, make me bow,  
 And do not drop in for an after-loss.  
 Ah, do not, when my heart hath 'scaped this sorrow,  
 Come in the rearward of a conquered woe;  
 Give not a windy night a rainy morrow,  
 To linger out a purposed overthrow.  
 If thou wilt leave me, do not leave me last,  
 When other petty griefs have done their spite,  
 But in the onset come: so shall I taste  
 At first the very worst of fortune's might;  
     And other strains of woe, which now seem woe,  
     Compared with loss of thee will not seem so.

LXXXIX 7 disgrace; . . . will,] Q disgrace, . . . wil, Gildon, Cam, etc. disgrace;  
 . . . will, Globe, Delius, Stopes disgrace: . . . will, Chambers, Kittredge,  
 NCE disgrace, . . . will. 10 sweet beloved] Q sweet beloved Malone, Delius,  
 Stopes sweets-beloved xc 4 after-loss.] Sewall added hyphen, generally  
 adopted. 11 shall] Q shall 1640 edn. shall



## XCI

Some glory in their birth, some in their skill,  
 Some in their wealth, some in their body's force;  
 Some in their garments, though newfangled ill;  
 Some in their hawks and hounds, some in their horse;  
 And every humour hath his adjunct pleasure,  
 Wherein it finds a joy above the rest:  
 But these particulars are not my measure;  
 All these I better in one general best.  
 Thy love is better than high birth to me,  
 Richer than wealth, prouder than garments' cost,  
 Of more delight than hawks or horses be;  
 And having thee, of all men's pride I boast:  
     Wretched in this alone, that thou mayst take  
     All this away and me most wretched make.

## XCII

But do thy worst to steal thyself away,  
 For term of life thou art assuréd mine;  
 And life no longer than thy love will stay,  
 For it depends upon that love of thine.  
 Then need I not to fear the worst of wrongs,  
 When in the least of them my life hath end.  
 I see a better state to me belongs  
 Than that which on thy humour doth depend:  
 Thou canst not vex me with inconstant mind,  
 Since that my life on thy revolt doth lie.  
 O, what a happy title do I find,  
 Happy to have thy love, happy to die!  
     But what's so blessed-fair that fears no blot?  
     Thou mayst be false, and yet I know it not.

xci 2 body's] Q *bodies* Capell, Cam and others *body's*. Dyce, Herford, Chambers, Beeching, Tucker, NCE *bodies'* 9 better] Q *bitter* 1640 edn. *better* xcii 13 blessed-fair] Q *blésséd faire* Malone's hyphen, widely adopted. Massey omits hyphen. 14 not.] Q *not*. Malone, Delius, Tyler, Stopes *not*:

## XCIII

So shall I live, supposing thou art true,  
 Like a deceived husband; so love's face  
 May still seem love to me, though altered new:  
 Thy looks with me, thy heart in other place.  
 For there can live no hatred in thine eye,  
 Therefore in that I cannot know thy change.  
 In many's looks the false heart's history  
 Is writ in moods and frowns and wrinkles strange,  
 But heaven in thy creation did decree  
 That in thy face sweet love should ever dwell;  
 Whate'er thy thoughts or thy heart's workings be,  
 Thy looks should nothing thence but sweetness tell.  
     How like Eve's apple doth thy beauty grow,  
     If thy sweet virtue answer not thy show!

## XCIV

They that have power to hurt and will do none,  
 That do not do the thing they most do show,  
 Who, moving others, are themselves as stone,  
 Unmovéd, cold and to temptation slow,  
 They rightly do inherit heaven's graces  
 And husband nature's riches from expense;  
 They are the lords and owners of their faces,  
 Others but stewards of their excellence.  
 The summer's flow'r is to the summer sweet  
 Though to itself it only live and die,  
 But if that flow'r with base infection meet,  
 The basest weed outbraves his dignity:  
     For sweetest things turn sourest by their deeds;  
     Lilies that fester smell far worse than weeds.

XCIII 3 altered new:] Q *alter'd new*: Malone, Delius *alter'd-new*: Cam,  
 Massey, Dowden, Craig, Tyler, Stopes, Beeching, Herford, Pooler *alter'd new*;  
 Chambers *altered new*: Reed, Tucker *alter'd new*, Kittredge, NCE *alter'd*  
*new*— 11 Whate'er] Q *What ere* 13 Eve's] Q *Eaves* xciv 4 cold] Q *could*,  
 14 Lilies . . . weeds.] This line is to be found in *Edward the Third*, ii i 451  
 (Brooke: SA, p. 79).

## XCV

How sweet and lovely dost thou make the shame  
 Which, like a canker in the fragrant rose,  
 Doth spot the beauty of thy budding name!  
 O, in what sweets dost thou thy sins inclose!  
 That tongue that tells the story of thy days,  
 Making lascivious comments on thy sport,  
 Cannot dispraise but in a kind of praise;  
 Naming thy name blesses an ill report.  
 O, what a mansion have those vices got  
 Which for their habitation chose out thee,  
 Where beauty's veil doth cover every blot,  
 And all things turns to fair that eyes can see!  
     Take heed, dear heart, of this large privilege:  
     The hardest knife ill-used doth lose his edge.

## XCVI

Some say thy fault is youth, some wantonness;  
 Some say thy grace is youth and gentle sport.  
 Both grace and faults are loved of more and less:  
 Thou mak'st faults graces that to thee resort.  
 As on the finger of a thronéd queen  
 The basest jewel will be well esteemed,  
 So are those errors that in thee are seen  
 To truths translated and for true things deemed.  
 How many lambs might the stern wolf betray,  
 If like a lamb he could his looks translate!  
 How many gazers mightst thou lead away,  
 If thou wouldst use the strength of all thy state!  
     But do not so: I love thee in such sort,  
     As thou being mine, mine is thy good report.

xcv 12 turns] From Q. Sewell, etc., Cam, Massey, Delius, Dowden, Craig, Stopes, Chambers, Reed, Herford, Pooler. *turn* Tyler, Beeching, Kittredge, Tucker, NCE *turns* 14 ill-used] Q *ill us'd* Massey, Delius, Dowden, Craig, Tyler, Stopes, Chambers, Beeching, Reed, Herford, NCE *ill-used* or *ill-us'd* Cam, Kittredge, Pooler *ill-used* or *ill us'd* xcv 11 mightst] Q *mightst* 13, 14 But . . . report.] See note to xxxvi 13, 14.

## XCVII

How like a winter hath my absence been  
 From thee, the pleasure of the fleeting year!  
 What freezings have I felt, what dark days seen!  
 What old December's bareness everywhere!  
 And yet this time removed was summer's time;  
 The teeming autumn, big with rich increase,  
 Bearing the wanton burthen of the prime,  
 Like widowed wombs after their lords' decease:  
 Yet this abundant issue seemed to me  
 But hope of orphans and unfathered fruit;  
 For summer and his pleasures wait on thee,  
 And, thou away, the very birds are mute;  
     Or, if they sing, 'tis with so dull a cheer  
     That leaves look pale, dreading the winter's near.

## XCVIII

From you have I been absent in the spring,  
 When proud-pied April, dressed in all his trim,  
 Hath put a spirit of youth in everything,  
 That heavy Saturn laughed and leapt with him:  
 Yet nor the lays of birds, nor the sweet smell  
 Of different flowers in odour and in hue,  
 Could make me any summer's story tell,  
 Or from their proud lap pluck them where they grew;  
 Nor did I wonder at the lily's white,  
 Nor praise the deep vermillion in the rose:  
 They were but sweet, but figures of delight,  
 Drawn after you, you pattern of all those.  
     Yet seemed it winter still, and, you away,  
     As with your shadow I with these did play.

---

xcvii 7 burthen] From Q. Delius, Craig, Tyler, Stopes, Chambers, Reed, NCE *burden* Cam and others *burthen* xcvi 2 proud-pied] Q *proud pide* Ewing's hyphen, widely adopted. Massey omits. 11 were] Q *weare* 1640 edn. *were* were but sweet, but] From Q. Malone conj. *were, my sweet, but* Steevens explained that the flowers were only sweet, only delightful, so far as they resembled the friend. Bulloch conj. *were but suite, but* Editors follow Q.

## XCIX

The forward violet thus did I chide:  
 'Sweet thief, whence didst thou steal thy sweet that smells,  
 If not from my love's breath? The purple pride  
 Which on thy soft cheek for complexion dwells  
 In my love's veins thou hast too grossly dyed.'  
 The lily I condemn'd for thy hand,  
 And buds of marjoram had stol'n thy hair.  
 The roses fearfully on thorns did stand,  
 One blushing shame, another white despair;  
 A third, nor red nor white, had stol'n of both,  
 And to his robb'ry had annexed thy breath;  
 But, for his theft, in pride of all his growth  
 A vengeful canker eat him up to death.  
 More flowers I noted, yet I none could see  
 But sweet or colour it had stol'n from thee.

## C

Where art thou, Muse, that thou forget'st so long  
 To speak of that which gives thee all thy might?  
 Spend'st thou thy fury on some worthless song,  
 Dark'ning thy power to lend base subjects light?  
 Return, forgetful Muse, and straight redeem  
 In gentle numbers time so idly spent:  
 Sing to the ear that doth thy lays esteem  
 And gives thy pen both skill and argument.  
 Rise, resty Muse, my love's sweet face survey,  
 If Time have any wrinkle graven there;  
 If any, be a satire to decay,  
 And make Time's spoils despised everywhere.  
 Give my love fame faster than Time wastes life:  
 So thou prevent'st his scythe and crooked knife.

---

xcix] The usual first quatrain rhyming *abab* is replaced here by five lines *ababa*, and the sonnet has 15 lines instead of 14. Line 1 links xcix with xcvm and could be set out above xcix as introductory to a sonnet proper. Rollins, i 244-6, gives other instances quoted by Dowden, Lee and Case of 15-line Sonnets by other Elizabethans. Massey and others following him compare xcix with 19 in Constable's *Diana*, 1594; but Rollins records other parallels, including 64 in Spenser's *Amoretti*, 1595, in a mode imitated from Petrarch. Opinions have differed on the poetic quality of xcix which some have thought a draft: G. Wilson thought it one of the most exquisite of the Sonnets; Robertson and Tucker Brooke condemn it as poor. See Rollins. 2-5 'Sweet . . . dyed.' Inverted commas added by Bell, Hudson and others. 7 marjoram] Q *marierom* 9 One] Q *Our* Sewell's emendation, generally

O truant Muse, what shall be thy amends  
 For thy neglect of truth in beauty dyed?  
 Both truth and beauty on my love depends;  
 So dost thou too, and therein dignified.  
 Make answer, Muse: wilt thou not haply say  
 'Truth needs no colour, with his colour fixed;  
 Beauty no pencil, beauty's truth to lay;  
 But best is best, if never intermixed'?  
 Because he needs no praise, wilt thou be dumb?  
 Excuse not silence so, for't lies in thee  
 To make him much outlive a gilded tomb,  
 And to be praised of ages yet to be.  
     Then do thy office, Muse; I teach thee how  
     To make him seem long hence as he shows now.

My love is strengthened, though more weak in seeming:  
 I love not less, though less the show appear.  
 That love is merchandized whose rich esteeming  
 The owner's tongue doth publish everywhere.  
 Our love was new, and then but in the spring,  
 When I was wont to greet it with my lays,  
 As Philomel in summer's front doth sing,  
 And stops her pipe in growth of riper days:  
 Not that the summer is less pleasant now  
 Than when her mournful hymns did hush the night,  
 But that wild music burthens every bough,  
 And sweets grown common lose their dear delight.  
     Therefore, like her, I sometime hold my tongue,  
     Because I would not dull you with my song.

---

adopted. 15 colour] Q *culler* c 9 resty] From Q. Malone, Massey, Tyler  
*restive* Cam and others *resty* 14 prevent'st] Q *preuenst* scythe] Q *sieth*,  
 c1 6-8 'Truth . . . intermixed'?] Malone italicised. Many add inverted commas.  
 10 for't] From Q. Malone, Massey, Stopes *for it* 14 as he shows now.] From  
 Q. Massey *as he is now*. cu 3 merchandized] Q *marchandiz'd*, 8 her] Q *his*  
 (but *her* in l. 10). Housman's change, 1835, widely adopted. Pooler supposes  
*his* may be correct and Shakespeare would have known that only the cock  
 nightingale sings. The latter is true; but Philomela was of course feminine;  
 and so proverbially was the singing nightingale. Wyndham, Tyler *his* 11  
 burthens] From Q. Gildon, Sewell, etc., Delius, Chambers, NCE *burdens*  
 bough,] Q *bow*,

## CIII

Alack, what poverty my Muse brings forth,  
 That, having such a scope to show her pride,  
 The argument all bare is of more worth  
 Than when it hath my added praise beside!  
 O, blame me not, if I no more can write!  
 Look in your glass, and there appears a face  
 That overgoes my blunt invention quite,  
 Dulling my lines and doing me disgrace.  
 Were it not sinful then, striving to mend,  
 To mar the subject that before was well?  
 For to no other pass my verses tend  
 Than of your graces and your gifts to tell;  
     And more, much more, than in my verse can sit,  
     Your own glass shows you when you look in it.

## CIV

To me, fair friend, you never can be old,  
 For as you were when first your eye I eyed,  
 Such seems your beauty still. Three winters cold  
 Have from the forests shook three summers' pride,  
 Three beauteous springs to yellow autumn turned  
 In process of the seasons have I seen,  
 Three April perfumes in three hot Junes burned,  
 Since first I saw you fresh which yet are green.  
 Ah, yet doth beauty, like a dial-hand,  
 Steal from his figure, and no pace perceived;  
 So your sweet hue, which methinks still doth stand,  
 Hath motion, and mine eye may be deceived:  
     For fear of which, hear this, thou age unbred;  
     Ere you were born was beauty's summer dead.

CIII 13 sit,] Delius conj. *fit*, Editors *sit*, CIV 3, 4 winters . . . summers']  
*Q Winters . . . summers* Malone added apostrophe, generally adopted. Dyce,  
 Massey, Stopes *winters' . . . summers'* 9 dial-hand,] *Q Dyall hand*, Glendon's  
 hyphen, widely followed. Tyler, Stopes, Kittredge *dial hand*, 10-12  
 perceived; . . . deceived:] *Q perceiv'd, . . . deceaued*.

## CV

Let not my love be called idolatry,  
Nor my beloved as an idol show,  
Since all alike my songs and praises be  
To one, of one, still such, and ever so.  
Kind is my love to-day, to-morrow kind,  
Still constant in a wondrous excellence;  
Therefore my verse to constancy confined,  
One thing expressing, leaves out difference.  
'Fair, kind, and true,' is all my argument,  
'Fair, kind, and true,' varying to other words;  
And in this change is my invention spent,  
Three themes in one, which wondrous scope affords.  
'Fair, kind, and true,' have often lived alone,  
Which three till now never kept seat in one.

## CVI

When in the chronicle of wasted time  
I see descriptions of the fairest wights,  
And beauty making beautiful old rhyme  
In praise of ladies dead and lovely knights,  
Then, in the blazon of sweet beauty's best,  
Of hand, of foot, of lip, of eye, of brow,  
I see their antique pen would have expressed  
Even such a beauty as you master now.  
So all their praises are but prophecies  
Of this our time, all you prefiguring;  
And, for they looked but with divining eyes,  
They had not skill enough your worth to sing:  
For we, which now behold these present days,  
Have eyes to wonder, but lack tongues to praise.

---

CVI 11 but] Q *but* Massey *not* (The line means that they saw but with conjecture.) 12 skill] Q *still* Tyrwhitt's correction, generally adopted.



## CVII

Not mine own fears, nor the prophetic soul  
 Of the wide world dreaming on things to come,  
 Can yet the lease of my true love control,  
 Supposed as forfeit to a confined doom.  
 The mortal Moon hath her eclipse endured,  
 And the sad augurs mock their own presage;  
 Incertainties now crown themselves assured,  
 And peace proclaims olives of endless age.  
 Now with the drops of this most balmy time  
 My love looks fresh, and Death to me subscribes,  
 Since, spite of him, I'll live in this poor rhyme,  
 While he insults o'er dull and speechless tribes:  
     And thou in this shalt find thy monument,  
     When tyrants' crests and tombs of brass are spent.

## CVIII

What's in the brain that ink may character  
 Which hath not figured to thee my true spirit?  
 What's new to speak, what now to register,  
 That may express my love or thy dear merit?  
 Nothing, sweet boy; but yet, like prayers divine,  
 I must each day say o'er the very same;  
 Counting no old thing old, thou mine, I thine,  
 Even as when first I hallowed thy fair name.  
 So that eternal love in love's fresh case  
 Weighs not the dust and injury of age,  
 Nor gives to necessary wrinkles place,  
 But makes antiquity for aye his page;  
     Finding the first conceit of love there bred,  
     Where time and outward form would show it dead.

cvii 5 Moon] Q *Moone* Massey *Moon* Cam and others *moon* 11 rhyme,] Q *rime*, Dowden, Craig, Chambers, Beeching, Reed *rime*, cviii 3 new . . . now] Q *new* . . . *now* Malone, etc., Cam, Globe, Massey, Delius, Dowden, Craig, Stopes, Beeching, Reed, Herford, Tucker, Kittredge, NCE, Pooler *new* . . . *new* Walker conj. *now* . . . *now* Knight, Tyler, Chambers *new* . . . *now* Knight agreed with Dyce in thinking alteration unnecessary. Pooler defended Malone's emendation, remarking that *new* (for *now*) gives the pleasure and the emphasis of repetition.

## CIX

O, never say that I was false of heart,  
 Though absence seemed my flame to qualify.  
 As easy might I from myself depart  
 As from my soul, which in thy breast doth lie:  
 That is my home of love: if I have ranged,  
 Like him that travels I return again;  
 Just to the time, not with the time exchanged,  
 So that myself bring water for my stain.  
 Never believe, though in my nature reigned  
 All frailties that besiege all kinds of blood,  
 That it could so preposterously be stained,  
 To leave for nothing all thy sum of good:  
     For nothing this wide universe I call,  
     Save thou, my rose: in it thou art my all.

## CX

Alas, 'tis true I have gone here and there,  
 And made myself a motley to the view,  
 Gored mine own thoughts, sold cheap what is most dear,  
 Made old offences of affections new.  
 Most true it is that I have looked on truth  
 Askance and strangely: but, by all above,  
 These blenches gave my heart another youth,  
 And worse essays proved thee my best of love.  
 Now all is done, have what shall have no end!  
 Mine appetite I never more will grind  
 On newer proof, to try an older friend,  
 A god in love, to whom I am confined.  
     Then give me welcome, next my heaven the best,  
     Even to thy pure and most most loving breast.

cx 6 Askance] Q *Asconce* 9 have what] From Q. Tyrwhitt conj., Malone, Craig *save what* Massey remarks that Malone missed the meaning; and that the wanderings spoken of here are not metaphorical, but the literal facts of the speaker's life. Knight explains that *Now all is done* refers to the blenches and essays; and the poet adds "have thou what shall have no end,"—my constant affection, etc. 10 grind] Q *grin'de*

## CXI

O, for my sake do you with Fortune chide,  
 The guilty goddess of my harmful deeds,  
 That did not better for my life provide  
 Than public means which public manners breeds.  
 Thence comes it that my name receives a brand,  
 And almost thence my nature is subdued  
 To what it works in, like the dyer's hand.  
 Pity me then and wish I were renewed,  
 Whilst, like a willing patient, I will drink  
 Potions of eisel 'gainst my strong infection;  
 No bitterness that I will bitter think,  
 Nor double penance, to correct correction.  
 Pity me then, dear friend, and I assure ye  
 Even that your pity is enough to cure me.

## CXII

Your love and pity doth th' impression fill  
 Which vulgar scandal stamped upon my brow;  
 For what care I who calls me well or ill,  
 So you o'er-green my bad, my good allow?  
 You are my all the world, and I must strive  
 To know my shames and praises from your tongue:  
 None else to me, nor I to none alive,  
 That my steeled sense or changes right or wrong.  
 In so profound abysm I throw all care  
 Of others' voices, that my adder's sense  
 To critic and to flatterer stoppéd are.  
 Mark how with my neglect I do dispense:  
 You are so strongly in my purpose bred  
 That all the world besides methinks are dead.

*cxii* 1 with] *Q wish* Gildon's correction, generally adopted. 2 harmful deeds,] These are Fortune's deeds, harmful to the poet. The 1640 edn., on a misunderstanding, changed *harmfull* to *harmlesse* 8 renewed,] *Q renu'de* 10 eisel] *Q Eysell* Massey, Tyler, Stopes, Kittredge *eysell* Cam and others *eisel Alsille, eysel, esil* and other spellings in M.E. and Elizabethan meant *vinegar* *cxii* 5 all the world,] Delius, Massey, Tyler, Craig, Stopes, Chambers, Beeching, Reed *all-the-world*, 10, 11 Of . . . are.] From Psalm lviii 4. 14 are] *Q y'are* Malone, 1790 *they are* Dyce, Delius, Dowden *they're* Steevens conj., Malone, 1780, Massey, Cam, Craig, Chambers, Beeching, Reed, Herford, Kittredge, NCE, Pooler *are* Tyler, Stopes, Tucker *y'are*

## CXIII

Since I left you mine eye is in my mind,  
 And that which governs me to go about  
 Doth part his function and is partly blind,  
 Seems seeing, but effectually is out;  
 For it no form delivers to the heart  
 Of bird, of flow'r, or shape, which it doth latch:  
 Of his quick objects hath the mind no part,  
 Nor his own vision holds what it doth catch;  
 For if it see the rud'st or gentlest sight,  
 The most sweet favour or deformed'st creature,  
 The mountain or the sea, the day or night,  
 The crow or dove, it shapes them to your feature.  
     Incapable of more, replete with you,  
     My most true mind thus mak' th mine eye untrue.

## CXIV

Or whether doth my mind, being crowned with you,  
 Drink up the monarch's plague, this flattery?  
 Or whether shall I say mine eye saith true,  
 And that your love taught it this alchemy  
 To make of monsters and things indigest  
 Such cherubins as your sweet self resemble,  
 Creating every bad a perfect best  
 As fast as objects to his beams assemble?  
 O, 'tis the first; 'tis flatt'ry in my seeing,  
 And my great mind most kingly drinks it up.  
 Mine eye well knows what with his gust is 'greeing,  
 And to his palate doth prepare the cup.  
     If it be poisoned, 'tis the lesser sin  
     That mine eye loves it and doth first begin.

---

cxiii 6 latch:] Q *lack*, Malone's correction, generally adopted (*latch*=catch, seize). 10 sweet favour] Q *sweet-fauor* Delius conj. *sweet-favour'd* 14 thus . . . untrue.] Q *thus maketh mine untrue*. Capell MS., Malone conj., Globe, Massey, Kinnear, Herford *thus makes mine eye untrue*. Cam, Delius, Dowden, Craig, Tyler, Stopes, Chambers, Beeching, Reed, Pooler follow Q. Lettsom conj., Dyce, Kittredge, NCE *thus mak' th mine eye untrue*. As Malone and Dowden remark, if the Q text stands, *untrue* is a substantive; and as Pooler remarks, there is no contrast between the poet's mind and his truth or untruth, but there is between his mind and eye. D. Louthan, TLS, 6 July, 1951, treats Q's *mine* as involving a phonetic pun, with meanings both *min[d]* and *m'eyne*. cxiv 4 alchemy,] Q *Alcumie*? 11 'greeing,] Q *greeing*, Gildon added *apotrophe*, generally adopted. Dyce, Kittredge *greeing*.

## CXV

Those lines that I before have writ do lie,  
 Even those that said I could not love you dearer.  
 Yet then my judgement knew no reason why  
 My most full flame should afterwards burn clearer.  
 But reckoning Time, whose millioned accidents  
 Creep in 'twixt vows, and change decrees of kings,  
 Tan sacred beauty, blunt the sharp'st intents,  
 Divert strong minds to th' course of alt'ring things:  
 Alas, why, fearing of Time's tyranny,  
 Might I not then say 'Now I love you best,'  
 When I was certain o'er incertainty,  
 Crowning the present, doubting of the rest?  
 Love is a babe; then might I not say so,  
 To give full growth to that which still doth grow?

## CXVI

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove.  
 O, no! it is an ever-fixed mark,  
 That looks on tempests and is never shaken;  
 It is the star to every wand'ring bark,  
 Whose worth's unknown, although his heighth be taken.  
 Love's not Time's fool, though rosy lips and cheeks  
 Within his bending sickle's compass come:  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom.  
 If this be error and upon me proved,  
 I never writ, nor no man ever loved.

cxv 10 'Now . . . best,'] Malone italicised. Many add inverted commas.  
 cxvi] Q 119 [8 worth's] Q *worths*. Kinnear conj. *orb's* *worth's* refers to *star*  
 in l. 7. *height*] Q *high* Kittredge *highth* Cam and others *height* 13, 14  
 proved, . . . loved.] Q *proued*, . . . *loued*. Malone, Delius, Craig, Stopes, Reed,  
 Tucker *prov'd*, . . . *lov'd*.

## CXVII

Accuse me thus : that I have scanted all  
 Wherein I should your great deserts repay,  
 Forgot upon your dearest love to call,  
 Where to all bonds do tie me day by day;  
 That I have frequent been with unknown minds,  
 And given to time your own dear-purchased right;  
 That I have hoisted sail to all the winds  
 Which should transport me farthest from your sight  
 Book both my wilfulness and errors down,  
 And on just proof surmise accumulate;  
 Bring me within the level of your frown,  
 But shoot not at me in your wakened hate;  
     Since my appeal says I did strive to prove  
     The constancy and virtue of your love.

## CXVIII

Like as, to make our appetites more keen,  
 With eager compounds we our palate urge;  
 As, to prevent our maladies unseen,  
 We sicken to shun sickness when we purge:  
 Even so, being full of your ne'er-cloying sweetness,  
 To bitter sauces did I frame my feeding;  
 And, sick of welfare, found a kind of meetness  
 To be diseased ere that there was true needing.  
 Thus policy in love, t' anticipate  
 The ills that were not, grew to faults assur'd,  
 And brought to medicine a healthful state,  
 Which, rank of goodness, would by ill be cur'd:  
     But thence I learn, and find the lesson true,  
     Drugs poison him that so fell sick of you.

---

CXVII 6 dear-purchased] Sewell's hyphen, widely adopted. 8 farthest] Craig, Reed *furthest* 10 surmise accumulate;] Q *surmise, accumulate*, Malone's change, generally adopted. CXVIII 5 ne'er-cloying] Malone's hyphen, generally adopted. 10-12 assur'd, . . . cur'd:] Q *assured, . . . cured*. Malone, Delius, Craig, Reed *assur'd, . . . cur'd*; (or *cur'd*.)

## . CXIX

What potions have I drunk of Siren tears,  
 Distilled from limbecks foul as hell within,  
 Applying fears to hopes and hopes to fears,  
 Still losing when I saw myself to win!  
 What wretched errors hath my heart committed,  
 Whilst it hath thought itself so blessed never!  
 How have mine eyes out of their spheres been fitted  
 In the distraction of this madding fever!  
 O benefit of ill! now I find true  
 That better is by evil still made better;  
 And ruined love, when it is built anew,  
 Grows fairer than at first, more strong, far greater.  
 So I return rebuked to my content,  
 And gain by ills thrice more than I have spent.

## CXX

That you were once unkind befriends me now,  
 And for that sorrow which I then did feel  
 Needs must I under my transgression bow,  
 Unless my nerves were brass or hammered steel.  
 For if you were by my unkindness shaken,  
 As I by yours, y' have passed a hell of time;  
 And I, a tyrant, have no leisure taken  
 To weigh how once I suffered in your crime.  
 O, that our night of woe might have remembered  
 My deepest sense, how hard true sorrow hits,  
 And soon to you, as you to me, then tendered  
 The humble salve which wounded bosoms fits!  
 But that your trespass now becomes a fee;  
 Mine ransoms yours, and yours must ransom me.

---

CXX 7 fitted,] Q *fitted* Lettsom conj. *flitted* and Robertson supported it as 'precedented.' Massey read *flitted* and quoted Spenser, Fairfax and Psalm lvi (*wanderings* in A.V.) for the use of *flit*. Cam and others *fitted*. Schmidt glosses the word as "worked and vexed by paroxysms"; and l. 8 supports this interpretation. 14 ills] Q *ills* Malone, etc., Cam, Globe, Delius, Craig, Stopes, Reed, Herford, Pooler *ill* Massey, Dowden, Tyler, Chambers, Beeching, Kittredge, NCE *ills* 'cxx 6 y' have] From Q. Malone, Stopes, Chambers *you have* Cam, Globe, Delius, Massey, Dowden, Craig, Tucker, Beeching, Reed, Herford; NCE, Pooler *you've* Tyler, Kittredge *y' have* 8 your crime.] i.e., against me. 13 that] Massey *let* (One might read with Wyndham and Stopes *that, your trespass,*;) becomes] From Q. Massey *become*

## CXXI

'Tis better to be vile than vile esteeméd,  
 When not to be receives reproach of being;  
 And the just pleasure lost, which is so deeméd  
 Not by our feeling, but by others' seeing.  
 For why should others' false adulterate eyes  
 Give salutation to my sportive blood?  
 Or on my frailties why are frailer spies,  
 Which in their wills count bad what I think good?  
 No, I am that I am, and they that level  
 At my abuses reckon up their own.  
 I may be straight though they themselves be bevel;  
 By their rank thoughts my deeds must not be shown;  
 Unless this general evil they maintain,  
 All men are bad and in their badness reign.

## CXXII

Thy gift, thy tables, are within my brain  
 Full charactered with lasting memory,  
 Which shall above that idle rank remain,  
 Beyond all date, even to eternity:  
 Or, at the least, so long as brain and heart  
 Have faculty by nature to subsist;  
 Till each to razed oblivion yield his part  
 Of thee, thy record never can be missed.  
 That poor retention could not so much hold,  
 Nor need I tallies thy dear love to score;  
 Therefore to give them from me was I bold,  
 To trust those tables that receive thee more:  
 To keep an adjunct to remember thee  
 Were to import forgetfulness in me.

cxxi 1 vile esteeméd,] *Q vile esteemed*, Staunton, Massey, Delius *vile-esteem'd* 1-3 esteeméd, . . . deeméd] Staunton, Delius, Craig, Stopes, Beeching, Reed, Herford *esteem'd* . . . *deem'd* (some *esteem'd*), 11, 12 bevel; By] *Q beuel* By Ewing's semicolon, generally adopted. 12, 13 shown; Unless] *Q shown* Unless Sewell's semicolon, widely adopted. Kittredge inserts a comma. NCE shown,—Unless cxxii 1 Thy gift,] *Q Thy guift*, 3 idle rank] Massey explained as referring to the fact that the Sonnets were the work of Sh.'s idle hours. Dowden as "that poor dignity (of tables written upon with pen or pencil)." Pooler, that rank "of being tables; 'idle' originally meant 'empty'; they have now become part of the contents of Shakespeare's mind." "In thanking the friend for a table-book, which he has given away, the poet states that outlasting to eternity are his own memories of the friend. 7 razed.] *Q raz'd* Massey *raised* Tyler, Stopes *ras'd* 9 retention]=table-book record. 12 those tables] =his own memories. 13 adjunct] The table-book.



## CXXIII

No, Time, thou shalt not boast that I do change:  
 Thy pyramids built up with newer might  
 To me are nothing novel, nothing strange;  
 They are but dressings of a former sight.  
 Our dates are brief, and therefore we admire  
 What thou dost foist upon us that is old;  
 And rather make them born to our desire  
 Than think that we before have heard them told.  
 Thy registers and thee I both defy,  
 Not wond'ring at the present nor the past,  
 For thy records and what we see doth lie,  
 Made more or less by thy continual haste.  
 This I do vow, and this shall ever be:  
 I will be true, despite thy scythe and thee.

## CXXIV

If my dear love were but the child of state,  
 It might for Fortune's bastard be unfathered,  
 As subject to Time's love or to Time's hate,  
 Weeds among weeds, or flowers with flowers gathered.  
 No, it was builded far from accident;  
 It suffers not in smiling pomp, nor falls  
 Under the blow of thralléd discontent,  
 Whereto th' inviting time our fashion calls.  
 It fears not policy, that heretic,  
 Which works on leases of short-numbered hours,  
 But all alone stands hugely politic,  
 That it nor grows with heat nor drowns with show'rs.  
 To this I witness call the fools of time,  
 Which die for goodness, who have lived for crime.

CXXIII 2 pyramids.] Hotson: SSD 23 identifies as obelisks. Tucker glosses as "any great and imposing structures." 6-8 old; . . . told.] Q *ould*, . . . *tould*: 11 *doth*] Q *doth* Malone, Delius, Tyler, Stepes, Chambers *do* Cam, Globe, Massey and others *doth* 14 scythe] Q *ryeth* CXXIV 1 If] Q *Yf* 9 fears] Tucker conj. *feres*—makes a partner of. 10 short-numbered] Malone's hyphen, generally adopted. Dowden, Craig, Reed omit it. 13 fools] Q *foles*

Were't aught to me I bore the canopy,  
 With my extern the outward honouring,  
 Or laid great bases for eternity,  
 Which proves more short than waste or ruining?  
 Have I not seen dwellers on form and favour  
 Lose all, and more, by paying too much rent,  
 For compound sweet forgoing simple savour,  
 Pitiful thrivers, in their gazing spent?  
 No, let me be obsequious in thy heart,  
 And take thou my oblation, poor but free,  
 Which is not mixed with seconds, knows no art  
 But mutual render, only me for thee.  
 Hence, thou suborned informer! A true soul  
 When most impeached stands least in thy control.

O thou, my lovely boy, who in thy power  
 Dost hold Time's fickle glass, his sickle, hour;  
 Who hast by waning grown, and therein show'st  
 Thy lovers withering as thy sweet self grow'st;  
 If Nature, sovereign mistress over wrack,  
 As thou goest onwards, still will pluck thee back,  
 She keeps thee to this purpose, that her skill  
 May time disgrace and wretched minutes kill.  
 Yet fear her, O thou minion of her pleasure!  
 She may detain, but not still keep, her treasure:  
 Her audit, though delayed, answered must be,  
 And her quietus is to render thee.

( )  
 ( )

cxxv 4 proves] From Q. Sewell, etc., Cam and others *prove* Tyler, Butler  
 NCE *proves* 7 sweet forgoing] Q *sweet; Forgoing* Malone's change, widely  
 adopted. NCE *sweet; forgoing* 9 obsequious] = *zealous*. 11 seconds.] From  
 Q. Dyce thought this a misprint and Bulloch proposed *seasons*, or *seasonings*,  
 Editors follow Q. Commentators from Steevens onward have remarked that  
*seconds* was a provincial term for second-class flour: hence, applied to the  
 figurative oblation, it means here inferior matter. 13 informer!] Q Informer,  
 (italics). 13, 14 soul . . . control.] Q *soule . . . controule*. cxxvi 2 fickle . . .  
 sickle, hour;] Q *fickle . . . sickle, hower*: Staunton, Massey, Beeching *fickle . . .*  
*sickle-hour*; Kinnear *tickls . . . fickle hour*; Cam, Globe, Delius, Dowden,  
 Herford, NCE, Foole *tickls . . . sickle, hour*; Bulloch *fickle . . . fickle mower*;  
 Craig, Tyler, Reed, Kittredge *fickle . . . sickle hour*; Stopes, Chambers  
*fickle . . . sickle, hour*; 4 lovers] Delius conj. *lover's* Butler *hours* 7 *skill*]

## CXXVII

In the old age black was not counted fair,  
 Or if it were, it bore not beauty's name;  
 But now is black beauty's successive heir,  
 And beauty slandered with a bastard shame:  
 For since each hand hath put on nature's power,  
 Fairing the foul with art's false borrowed face,  
 Sweet beauty hath no name, no holy bower,  
 But is profaned, if not lives in disgrace.  
 Therefore my mistress' brows are raven black,  
 Her eyes so suited, and they mourners seem  
 At such who, not born fair, no beauty lack,  
 Sland'ring creation with a false esteem.  
 Yet so they mourn, becoming of their woe,  
 That every tongue says beauty should look so.

## CXXVIII

How oft, when thou, my music, music play'st  
 Upon that blessed wood whose motion sounds  
 With thy sweet fingers, when thou gently sway'st  
 The wiry concord that mine ear confounds,  
 Do I envy those jacks that nimble leap  
 To kiss the tender inward of thy hand,  
 Whilst my poor lips, which should that harvest reap,  
 At the wood's boldness by thee blushing stand!  
 To be so tickled, they would change their state  
 And situation with those dancing chips  
 O'er whom thy fingers walk with gentle gait,  
 Making dead wood more blest than living lips.  
 Since saucy jacks so happy are in this,  
 Give them thy fingers, me thy lips to kiss.

*Q skill.* 8 wretched] Kinnear conj. *wasteful* minutes] *Q mynutt* Capell's amendment, generally adopted. 11, 12 Her . . . thee.] These lines are inset, as for a concluding couplet, in Cam, Craig, Chambers, Reed, Kittredge, Pooler. audit, . . . quietus] *Q Audite . . . Quietus* (italics) ll. 11, 12 signify that, though Nature may delay the effect of ageing in the friend, she must at last be brought to account by Time and can only obtain her quittance by surrendering the friend. 12 thee.] *Q thee.* Massey *thee!* Others *thee.* Globe, Tyler, NCE print a horizontal line beneath this Sonnet, as though marking the end of a series. *Q* has two sets of brackets as shown above. Stopes prints the brackets. Beeching heads the Sonnet [Envoy.]. 1640 edn. omits this Sonnet. CXXVII 4 bastard] From *Q.* Craig, Reed *bastard's* 7 bower,] *Q bower* Malone, Massey *hour.* Massey explains that hour of worship is, he thinks, intended. 9 mistress] *Q Mistressse* 9, 10 brows . . . eyes] *Q eyes . . .*

## CXXIX

Th' expense of spirit in a waste of shame  
 Is lust in action; and till action, lust  
 Is perjured, murd'rous, bloody, full of blame,  
 Savage, extreme, rude, cruel, not to trust;  
 Enjoyed no sooner but despised straight;  
 Past reason hunted; and, no sooner had,  
 Past reason hated, as a swallowed bait,  
 On purpose laid to make the taker mad:  
 Mad in pursuit, and in possession so;  
 Had, having, and in quest to have, extreme;  
 A bliss in proof,—and proved, a very woe;  
 Before, a joy proposed; behind, a dream.  
 All this the world well knows; yet none knows well  
 To shun the heaven that leads men to this hell.

## CXXX

My mistress' eyes are nothing like the sun;  
 Coral is far more red than her lips' red.  
 If snow be white, why then her breasts are dun;  
 If hairs be wires, black wires grow on her head.  
 I have seen roses damasked, red and white,  
 But no such roses see I in her cheeks;  
 And in some perfumes is there more delight  
 Than in the breath that from my mistress reeks.  
 I love to hear her speak, yet well I know  
 That music hath a far more pleasing sound.  
 I grant I never saw a goddess go:  
 My mistress, when she walks, treads on the ground.  
 And yet, by heaven, I think my love as rare  
 As any she belied with false compare.

*eyes* Staunton conj., *Globe*, *Craig*, *Butler*, *Beeching*, *Chambers*, *Reed*, *Herford*, *Kittredge*, *NCE* *brows* . . . *eyes* *Cam*, *Delius*, *Massey*, *Dowden*, *Tyler*, *Stopes*, *Pooler* *eyes* . . . *eyes* *Tucker* *hairs* . . . *eyes* *Massey* calls the *Globe* emendation a leap in the dark. *Rosaline's* black brows and "pitch-balls stuck in her face for eyes," so forcibly described in *Love's Labour's Lost*, support the emendation. 14 beauty . . . so.] As in *Q*. *Massey* 'Beauty . . . sol' cxxviii 11, 14 thy . . . thy] *Q* *their* . . . *their* *Gildon's* emendation, generally adopted. (1640 edn. has *thy* in l. 14.) cxxix 3 bloody, full] *Q* *blouddy full* *Lintott* added comma, generally adopted. 9 Mad] *Q* *Made* 11 proof,—and proved, a very] *Q* *prooffe* and *proud* and *very proud* in *Q* would arise from missing the apostrophe in *prou'd*; and the second *and* may mean the mistake of taking *a* as abbreviation for *and* *Capell* MS. and *Malone* first read *proof*, and *prov'd*, a very *Cam*, *Globe*, *Massey*, *Dowden*, *Chambers*, *Kellner*, *Beeching*, *Reed*,

## CXXXI

Thou art as tyrannous, so as thou art,  
 As those whose beauties proudly make them cruel;  
 For well thou know'st to my dear dotting heart  
 Thou art the fairest and most precious jewel.  
 Yet, in good faith, some say that thee behold,  
 Thy face hath not the power to make love groan.  
 To say they err I dare not be so bold,  
 Although I swear it to myself alone.  
 And to be sure that is not false I swear,  
 A thousand groans, but thinking on thy face,  
 One on another's neck, do witness bear  
 Thy black is fairest in my judgement's place.  
 In nothing art thou black save in thy deeds,  
 And thence this slander, as I think, proceeds.

## CXXXII

Thine eyes I love, and they, as pitying me,  
 Knowing thy heart torments me with disdain,  
 Have put on black and loving mourners be,  
 Looking with pretty ruth upon my pain.  
 And truly not the morning sun of heaven  
 Better becomes the grey cheeks of the east,  
 Nor that full star that ushers in the even  
 Doth half that glory to the sober west,  
 As those two mourning eyes become thy face.  
 O, let it then as well beseem thy heart  
 To mourn for me, since mourning doth thee grace,  
 And suit thy pity like in every part.  
 Then will I swear beauty herself is black,  
 And all they foul that thy complexion lack.

Herford, NCE, Pooler *proof*, and *proved*, a very (some have *prov'd*) Delius, Craig, Tyler, Stopes *proof*,—and *prov'd*, a very Kittredge *proof*—and *prov'd*, a very cxxx 2 Coral] Q Curral cxxx 3 dear dotting] From Q. Staunton, Delius, Massey, Tucker, Kittredge *dear-dotting* Cam and others *dear dotting* 9, 10 swear, A] Gildon added comma, generally adopted. cxxxii 2 torments] Q *torment* 1640 edn. *torments* 6 the east,] Q *th' East*, Gildon's change, generally adopted.

## CXXXIII

Beshrew that heart that makes my heart to groan  
 For that deep wound it gives my friend and me!  
 Is't not enough to torture me alone,  
 But slave to slavery my sweet'st friend must be?  
 Me from myself thy cruel eye hath taken,  
 And my next self thou harder hast engrosséd.  
 Of him, myself, and thee, I am forsaken:  
 A torment thrice threefold thus to be crosséd.  
 Prison my heart in thy steel bosom's ward,  
 But then my friend's heart let my poor heart bail;  
 Whoe'er keeps me, let my heart be his guard:  
 Thou canst not then use rigour in my gaol.  
 And yet thou wilt; for I, being pent in thee,  
 Perforce am thine, and all that is in me.

## CXXXIV

So, now I have confessed that he is thine  
 And I myself am mortgaged to thy will,  
 Myself I'll forfeit, so that other mine  
 Thou wilt restore to be my comfort still.  
 But thou wilt not, nor he will not be free,  
 For thou art covetous and he is kind;  
 He learned but surety-like to write for me  
 Under that bond that him as fast doth bind.  
 The statute of thy beauty thou wilt take,  
 Thou usurer, that put'st forth all to use,  
 And sue a friend came debtor for my sake;  
 So him I lose through my unkind abuse.  
 Him have I lost; thou hast both him and me:  
 He pays the whole, and yet am I not free.

CXXXIII 6-8 *engrosséd*. . . : *crosséd*.] Q *ingrosséd*, . . . *crossed*: Sewell, etc.,  
 Delius, Craig, Tyler, Stopes, Beeching, Reed, Herford *engross'd*: . . . *cross'd*,  
 Cam and others *engrossed*: *crossed*. (stops differ). 10 bail:] Q *bale*,  
 12 gaol.] Q *Jaille*.

## CXXXV

Whoever hath her wish, thou hast thy Will,  
 And Will to boot, and Will in overplus:  
 More than enough am I that vex thee still,  
 To thy sweet will making addition thus.  
 Wilt thou, whose will is large and spacious,  
 Not once vouchsafe to hide my will in thine?  
 Shall will in others seem right gracious,  
 And in my will no fair acceptance shine?  
 The sea, all water, yet receives rain still,  
 And in abundance addeth to his store;  
 So thou, being rich in Will, add to thy Will  
 One will of mine, to make thy large Will more.  
 Let no unkind, no fair beseechers kill;  
 Think all but one, and me in that one Will.

## CXXXVI

If thy soul check thee that I come so near,  
 Swear to thy blind soul that I was thy Will,  
 And will, thy soul knows, is admitted there:  
 Thus far for love my love-suit, sweet, fulfil.  
 Will will fulfil the treasure of thy love,  
 Ay, fill it full with wills, and my will one.  
 In things of great receipt with ease we prove  
 Among a number one is reckoned none:  
 Then in the number let me pass untold,  
 Though in thy store's account I one must be;  
 For nothing hold me, so it please thee hold  
 That nothing me, a something sweet to thee.  
 Make but my name thy love, and love that still,  
 And then thou lovest me, for my name is Will.

---

cxxxv] Every case of Will in this Sonnet, in the next, and in cxliii is printed in italics in Q. Some editors distinguish these words by inverted commas, some by italics and some merely by the capital initials. Massey distinguishes between what he considers to be the lady's will, a personification of her wilfulness, and the speaker's name, Will. He thinks cxxxv an echo of Sidney's Sonnet 37, full of allusions to Rich; and he prints *rich* in l. 11 in capitals, as recalling Lady Rich. Stopes prints all cases of will or Will as will (roman) except *Will* (italics) in cxxxv 14; cxxxvi 2, 5 (first word), 14; cxliii 13. Chambers has only will (roman). Beeching has 'Will' (roman) in some cases only. Rollins, i 344-50, 366, gives a line by line collection of the *Will*—*will* readings in other editors. 13 no unkind, no] Q *no unkind*, no Cam, Delius, Massey, Dowden, Stopes, Chambers, Herford, NCE, Pooler follow Q. Craig, Reed adopt Dowden's conj. *no unkind* 'No' Tyler, Beeching, Kittredge

## CXXXVII

Thou blind fool, Love, what dost thou to mine eyes  
 That they behold, and see not what they see?  
 They know what beauty is, see where it lies,  
 Yet what the best is take the worst to be.  
 If eyes, corrupt by over-partial looks,  
 Be anchored in the bay where all men ride,  
 Why of eyes' falsehood hast thou forged hooks,  
 Whereto the judgement of my heart is tied?  
 Why should my heart think that a several plot  
 Which my heart knows the wide world's common place?  
 Or mine eyes, seeing this, say this is not,  
 To put fair truth upon so foul a face?  
 In things right true my heart and eyes have erréd,  
 And to this false plague are they now transferréd.

## CXXXVIII

When my love swears that she is made of truth,  
 I do believe her, though I know she lies,  
 That she might think me some untutored youth,  
 Unlearnéd in the world's false subtleties.  
 Thus vainly thinking that she thinks me young,  
 Although she knows my days are past the best,  
 Simply I credit her false-speaking tongue:  
 On both sides thus is simple truth suppressed.  
 But wherefore says she not she is unjust?  
 And wherefore say not I that I am old?  
 O, love's best habit is in seeming trust,  
 And age in love loves not to have years told.  
 Therefore I lie with her and she with me,  
 And in our faults by lies we flattered be.

---

*no unkind no* CXXXVI 4 love-suit, sweet,] Malone's commas, generally adopted.  
 6 Ay, fill] *Q I fill* Capell's change, generally adopted. 10 store's] *Q stores*  
 Malone, Delius, Craig, Stopes, Reed, Herford *stores* Sewell, Cam, Massey,  
 Dowden, Tyler, Chambers, Beeching, Kittredge, NCE, Pooler *store's* 12 some-  
 thing sweet] *Q some-thing sweet* Dyce, Massey, Beeching, Kittredge *something*,  
*sweet*, Others *something sweet* CXXXVII 11, 12 not, To] Sewell added comma,  
 generally adopted. 13 right true] From *Q*. Dyce, Delius *right-true* 13, 14  
 erréd, . . . transferréd.] *Q erréd, . . . transferred*. Gildon, Delius, Craig,  
 Stopes, Reed *err'd, . . . transferr'd*. Beeching, Herford *erréd, . . . transferr'd*.  
 CXXXVIII] This is Sonnet 1 in *The Passionate Pilgrim*, with textual differences,  
 for which see the text printed later in this volume. 7 false-speaking] Sewell's  
 hyphen, generally adopted. 12 to have] *Q i' have* *Passionate Pilgrim*, 1640  
 edn., Capell MS. and modern editors to have *Q* reading means that years



## CXXXIX

O, call not me to justify the wrong  
 That thy unkindness lays upon my heart;  
 Wound me not with thine eye, but with thy tongue;  
 Use power with power, and slay me not by art!  
 Tell me thou lov'st elsewhere; but in my sight,  
 Dear heart, forbear to glance thine eye aside:  
 What need'st thou wound with cunning, when thy might  
 Is more than my o'erpressed defence can bide?  
 Let me excuse thee: ah, my love well knows  
 Her pretty looks have been mine enemies;  
 And therefore from my face she turns my foes,  
 That they elsewhere might dart their injuries.  
     Yet do not so; but since I am near slain,  
     Kill me outright with looks and rid my pain.

## CXL

Be wise as thou art cruel; do not press  
 My tongue-tied patience with too much disdain;  
 Lest sorrow lend me words, and words express  
 The manner of my pity-wanting pain.  
 If I might teach thee wit, better it were,  
 Though not to love, yet, love, to tell me so;  
 As testy sick men, when their deaths be near,  
 No news but health from their physicians know;  
 For, if I should despair, I should grow mad,  
 And in my madness might speak ill of thee.  
 Now this ill-wresting world is grown so bad,  
 Mad slanderers by mad ears believed be.  
     That I may not be so, nor thou belied,  
     Bear thine eyes straight, though thy proud heart go wide.

would have to be disyllabic. cxxxix 10 mine] Massey, Craig, Reed *my* cxi.  
 4 pity-wanting] Gildon's hyphen, generally adopted. 6 yet, love,] Malone's  
 commas, generally adopted. 11 ill-wresting] Lintott's hyphen, generally  
 adopted. 13 belied,] Q *be lyde*,

## CXLI

In faith, I do not love thee with mine eyes,  
For they in thee a thousand errors note;  
But 'tis my heart that loves what they despise,  
Who, in despite of view, is pleased to dote;  
Nor are mine ears with thy tongue's tune delighted;  
Nor tender feeling to base touches prone,  
Nor taste nor smell desire to be invited  
To any sensual feast with thee alone:  
But my five wits nor my five senses can  
Dissuade one foolish heart from serving thee,  
Who leaves unswayed the likeness of a man,  
Thy proud heart's slave and vassal wretch to be.  
Only my plague thus far I count my gain,  
That she that makes me sin awards me pain.

## CXLII

Love is my sin, and thy dear virtue hate,  
Hate of my sin, grounded on sinful loving.  
O, but with mine compare thou thine own state,  
And thou shalt find it merits not reproving;  
Or, if it do, not from those lips of thine  
That have profaned their scarlet ornaments,  
And sealed false bonds of love as oft as mine,  
Robbed others' beds' revénues of their rents.  
Be it lawful I love thee as thou lov'st those  
Whom thine eyes woo as mine importune thee.  
Root pity in thy heart, that, when it grows,  
Thy pity may deserve to pitied be.  
If thou dost seek to have what thou dost hide,  
By self-example mayst thou be denied!

CXLII 6 That . . . scarlet ornaments] This line is similar to one in *Edward III* ii i 10, "His cheekes put on their scarlet ornaments" (Brooke: SA, p. 74).  
8 beds' revénues] *Q beds' reuenues* Knight's apostrophe, generally adopted.  
14 self-example] Gildon's and Ewing's hyphen, generally adopted.

## CXLIII

Lo, as a careful housewife runs to catch  
 One of her feathered creatures broke away,  
 Sets down her babe, and makes all swift dispatch  
 In pûrsuit of the thing she would have stay;  
 Whilst her neglected child holds her in chase,  
 Cries to catch her whose busy care is bent  
 To follow that which flies before her face,  
 Not prizing her poor infant's discontent:  
 So runn'st thou after that which flies from thee,  
 Whilst I thy babe chase thee afar behind;  
 But if thou catch thy hope, turn back to me,  
 And play the mother's part, kiss me, be kind.  
     So will I pray that thou mayst have thy Will,  
     If thou turn back and my loud crying still.

## CXLIV

Two loves I have of comfort and despair,  
 Which like two spirits do suggest me still.  
 The better angel is a man right fair,  
 The worser spirit a woman coloured ill.  
 To win me soon to hell, my female evil  
 Tempteth my better angel from my side,  
 And would corrupt my saint to be a devil,  
 Wooing his purity with her foul pride.  
 And whether that my angel be turned fiend  
 Suspect I may, yet not directly tell;  
 But being both from me, both to each friend,  
 I guess one angel in another's hell.  
     Yet this shall I ne'er know, but live in doubt,  
     Till my bad angel fire my good one out.

CXLIII 1 housewife] Q, Beeching *huswife* 3 swift] From Q. Craig, Reed  
*quick* CXLIV] This Sonnet, with some textual differences, is No. 2 in  
*The Passionate Pilgrim*. For text, see later in this volume. 6 side.] Q  
*sight*, *Passionate Pilgrim*, Capell MS. and modern eds. side, 9 fiend,  
 Q *finde*, *Passionate Pilgrim* fiend, 10 yet] Q yet Craig, Reed but

## CXLV

Those lips that Love's own hand did make  
 Breathed forth the sound that said 'I hate'  
 To me that languished for her sake;  
 But when she saw my woeful state,  
 Straight in her heart did mercy come,  
 Chiding that tongue that ever sweet  
 Was used in giving gentle doom,  
 And taught it thus anew to greet.  
 'I hate' she altered with an end  
 That followed it as gentle day  
 Doth follow night, who, like a fiend,  
 From heaven to hell is flown away.  
 'I hate' from hate away she threw,  
 And saved my life, saying 'not you.'

## CXLVI

Poor soul, the centre of my sinful earth,  
 [. . . . .] these rebel pow'rs that thee array,  
 Why dost thou pine within and suffer dearth,  
 Painting thy outward walls so costly gay?  
 Why so large cost, having so short a lease,  
 Dost thou upon thy fading mansion spend?  
 Shall worms, inheritors of this excess,  
 Eat up thy charge? Is this thy body's end?  
 Then, soul, live thou upon thy servant's loss,  
 And let that pine to aggravate thy store;  
 Buy terms divine in selling hours of dross;  
 Within be fed, without be rich no more.  
 So shalt thou feed on Death, that feeds on men,  
 And, Death once dead, there's no more dying then.

CXLV 7 doom,] *Q dome:* 8 anew] *Q a new* CXLVI 1, 2 earth, . . . array,] *Q earth, My sinfull earth these rebbell powres that thee array,* The common view is that the compositor repeated in l. 2 *My sinfull earth* from l. 1, and eds. have left blanks for *My . . . earth* or conjectured readings. Malone, Delius, Craig, Reed *earth, Fool'd by these rebel powers that thee array,* Cam, Beeching, Herford, Kittredge, NCE, Pooler leave blanks. Massey *earth,—my sinful earth these rebel powers array—* Dowden *earth, [Press'd by] these rebel powers that thee array.* Tyler *earth, [Why feed'st] these . . . array?* Stopes *earth, My sinful earth that rebel powers array,* Chambers *earth, Slave to these . . . array,* Kinnear *earth, . . . Thrall to these . . . array,* Bulloch *earth,—My sins, those rebel . . . array—* For fuller readings see Rollins, i 374, 375. Kinnear's emendation is based on a closely similar passage in *Lucrece* 722-728, where Tarquin's soul complains, as one in a besieged city, that her

## CXLVII

My love is as a fever, longing still  
 For that which longer nurseth the disease;  
 Feeding on that which doth preserve the ill,  
 Th' uncertain sickly appetite to please.  
 My reason, the physician to my love,  
 Angry that his prescriptions are not kept,  
 Hath left me, and I desperate now approve  
 Desire is death, which physic did except.  
 Past cure I am, now reason is past care,  
 And frantic-mad with evermore unrest;  
 My thoughts and my discourse as madmen's are,  
 At random from the truth vainly expressed;  
     For I have sworn thee fair, and thought thee bright,  
     Who art as black as hell, as dark as night.

## CXLVIII

O me, what eyes hath Love put in my head,  
 Which have no correspondence with true sight!  
 Or, if they have, where is my judgement fled  
 That censures falsely what they see aright?  
 If that be fair whereon my false eyes dote,  
 What means the world to say it is not so?  
 If it be not, then love doth well denote  
 Love's eye is not so true as all men's: no,  
 How can it? O, how can Love's eye be true  
 That is so vexed with watching and with tears?  
 No marvel then though I mistake my view:  
 The sun itself sees not till heaven clears.  
     O cunning Love! with tears thou keep'st me blind,  
     Lest eyes well-seeing thy foul faults should find.

---

subjects have battered down her consecrated wall, and "made her thrall." Alden quotes this Sonnet as "striking . . . a note not of the Renaissance but of Christian renunciation and faith"; and he reads *earth*, [Lord of] *these* . . . *array*. He suggests that *array* should perhaps be *warray*, make war upon. Maschfeld, 247, calls this the noblest of the Sonnets. CXLVII 4 uncertain sickly] Q *uncertaine sicklie* Hyphenated by Dyce, Delius. 7 approve] Q *approoue*. Malone, etc., Delius *approve*, Cam and others *approve* 10 frantic-mad] Q *frantick maddie* Malone's hyphen, generally adopted. Tyler, Stopes follow Q. 11 madmen's] Q *mad mens* Tyler, Stopes follow Q. 12 random] Q *random* CXLVIII 8 men's: no] Q *mens*: no, Cam, Delius, Dowden, Butler, Tyler, Stopes, NCE, Pooler *men's*: no, Globe, Tucker *men's* 'No.' Craig, Reed *men's*: no. Massey *men's* no, Beeching *men's*: No, Herford *men's*: No. Chambers *men's*: no, Kittredge *men's* no. In the Globe and similar readings a pun is implied

CXLIX

Canst thou, O cruel! say I love thee not,  
 When I against myself with thee partake?  
 Do I not think on thee, when I forgot  
 Am of myself, all tyrant, for thy sake?  
 Who hateth thee that I do call my friend?  
 On whom frown'st thou that I do fawn upon?  
 Nay, if thou lour'st on me, do I not spend  
 Revenge upon myself with present moan?  
 What merit do I in myself respect  
 That is so proud thy service to despise,  
 When all my best doth worship thy defect,  
 Commanded by the motion of thine eyes?  
 But, love, hate on, for now I know thy mind;  
 Those that can see thou lov'st, and I am blind.

CL

O, from what pow'r hast thou this pow'rful might  
 With insufficiency my heart to sway?  
 To make me give the lie to my true sight,  
 And swear that brightness doth not grace the day?  
 Whence hast thou this becoming of things ill,  
 That in the very refuse of thy deeds  
 There is such strength and warrantise of skill  
 That, in my mind, thy worst all best exceeds?  
 Who taught thee how to make me love thee more,  
 The more I hear and see just cause of hate?  
 O, though I love what others do abhor,  
 With others thou shouldst not abhor my state:  
 If thy unworthiness raised love in me,  
 More worthy I to be beloved of thee.

in eye and No. This would not surprise many, but Massey remarks: "I cannot bring myself to believe that Shakespeare thus snapped the continuity and maimed the sense to catch at a quibbling sound." 13 Love! Q *love*, Gildon Love, Cam and others *Love!* cxlux 4 tyrant, Q *tyrant* Massey, Kittredge *tyrant* Malone, Cam and others *tyrant*, (Beeching, Tucker hyphenate *all-tyrant*.) 7 *lour'st* Q *lowrst* Cam and others *lour'st* Massey *lower'st* Tyler, Stopes, Kittredge *lowrst* Chambers *lowest* cl. 1 pow'rful might] Robertson: S, 242, 270, considers *pow'rful might* corrupt. He conjectures *prideful, scornful or harmful might*

## CLI

Love is too young to know what conscience is;  
 Yet who knows not conscience is born of love?  
 Then, gentle cheater, urge not my amiss,  
 Lest guilty of my faults thy sweet self prove:  
 For thou betraying me, I do betray  
 My nobler part to my gross body's treason;  
 My soul doth tell my body that he may  
 Triumph in love; flesh stays no farther reason,  
 But, rising at thy name, doth point out thee  
 As his triumphant prize. Proud of this pride,  
 He is contented thy poor drudge to be,  
 To stand in thy affairs, fall by thy side.  
     No want of conscience hold it that I call  
     Her 'love' for whose dear love I rise and fall.

## CLII

In loving thee thou know'st I am forsworn,  
 But thou art twice forsworn, to me love swearing;  
 In act thy bed-vow broke, and new faith torn  
 In vowing new hate after new love bearing.  
 But why of two oaths' breach do I accuse thee,  
 When I break twenty? I am perjured most;  
 For all my vows are oaths but to misuse thee,  
 And all my honest faith in thee is lost:  
 For I have sworn deep oaths of thy deep kindness,  
 Oaths of thy love, thy truth, thy constancy;  
 And, to enlighten thee, gave eyes to blindness,  
 Or made them swear against the thing they see;  
     For I have sworn thee fair: more perjured I,  
     To swear against the truth so foul a lie!

CLI 7, 8 *may* Triumph] Q *may*, *Triumph* Lintott's change, generally adopted.  
 10 prize. Proud] Q *prize*, *proud* Chambers *prize*; *proud* CLI 13 perjured I.]  
 Q *perjurde eye*, Sewell, etc., Cam and others *perjured I*, or *perjur'd I*,

## CLIII

Cupid laid by his brand and fell asleep:  
 A maid of Dian's this advantage found,  
 And his love-kindling fire did quickly steep  
 In a cold valley-fountain of that ground;  
 Which borrowed from this holy fire of Love  
 A dateless lively heat, still to endure,  
 And grew a seething bath, which yet men prove  
 Against strange maladies a sovereign cure.  
 But at my mistress' eye Love's brand new-fired,  
 The boy for trial needs would touch my breast.  
 I, sick withal, the help of bath desired,  
 And thither hied, a sad distempered guest,  
     But found no cure. The bath for my help lies  
     Where Cupid got new fire, my mistress' eyes.

## CLIV

The little Love-god lying once asleep  
 Laid by his side his heart-inflaming brand,  
 Whilst many nymphs that vowed chaste life to keep  
 Came tripping by; but in her maiden hand  
 The fairest votary took up that fire  
 Which many legions of true hearts had warmed;  
 And so the general of hot desire  
 Was sleeping by a virgin hand disarmed.

CLIII, CLIV] These two sonnets are different versions of verses by the Byzantine Marianus of the fifth century A.D., based perhaps on an earlier Greek epigram. Text is given by the discoverer of the verses as a source, W. Hertzberg, *Eine griechische Quelle zu Shakespeares Sonetten*, Sh. Jb., xiii, 1878, 158-162. Text and translations in Dowden: S, 249, 250; Pooler, 143; Rollins, i 392. Giles Fletcher gave a rendering of Marianus's verse in *Licia*, xxvii, 1593, and Lee thinks Shakespeare probably wrote his two sonnets after reading Fletcher's effort. For references, see Lee, 172; Lee: ES, i lxxxiii; Fripp, 313. Dowden's remark (Dowden: S, 250) is: "How Sh. became acquainted with the poem of Marianus we cannot tell, but it had been translated into Latin: 'Selecta Epigrammata, Basel 1529,' " but see also Collins, 44n. For further remarks on these two sonnets, see Rollins, i 391-394. CLIII 9-11 new-fired, . . . desired,] Q new fired, . . . desired, Malone new fir'd, . . . desir'd Delius, Stopes new-fir'd, . . . desir'd, Kittredge new fired, . . . desired 11 of] Q of Massey o' the 12 sad distempered] Q sad distemperd Delius sad-distemper'd 14 fire, my] Q fire, my Cam, Dowden, Tyler, Craig, Chambers, Reed, Pooler fire, my Delius, Stopes fire,—my Massey, Beeching, Herford, Tucker, Kittredge, NCE fire—my eyes.] Q eye. Here as in LV l. 1, a case could be made for the retention of the singular case. To the instances of similar rhymes given in the



This brand she quenched in a cool well by,  
 Which from Love's fire took heat perpetual,  
 Growing a bath and healthful remedy  
 For men diseased; but I, my mistress' thrall,  
 Came there for cure, and this by that I prove:  
 Love's fire heats water, water cools not love.

note to LV may be added, *Romeo*, i ii 89, 91, *fire* : *liars*; Constable's *stand* : *hands*; Fletcher's *tears* : *wear*; Smith's *tops* : *hop*, *cells* : *dwel*; Fowler's *darts* : *hart*; Marston's *coyle* : *broyles*; Drayton's *words* : *afford*; and similarly in Spender, Griffin, Edwards, Barnefield, Raleigh, etc. This tolerance was inherited from Middle English—as in *Sir Degrevant*, *feld* : *scheldus*, etc.; Towneley Plays, *dryfys* : *wyfe*; Kyng Alisaunder *knizttes* : *fizth*; etc. In this concluding couplet of Sonnet CLIV, however, the reading in the 1640 edn. has been adopted. CLIV 2 heart-inflaming] Malone's hyphen, generally adopted. 8 Was sleeping] From Q. Capell, Delius, Massey, Craig, NCE, Reed *Was sleeping*, Cam, Stopes, Chambers, Beeching, etc. *Was sleeping* 14 Love's . . . love.] From *The Song of Solomon*, viii 6, 7.

Many of the Sonnets have been set to music: see Sh. Music, 78-93. For musical references in the Sonnets, see Onions in Sh. Eng., ii 33, 35, 40, 47; and Naylor, 25, 52, 54.

## A LOVER'S COMPLAINT

THIS poem was printed by Thorpe in 1609 in the Quarto containing Shakespeare's Sonnets, where it occupies sigs. Kv-L2v.<sup>1</sup> It is headed *A Louers complaint* by William Shake-speare. The running title is *A Lovers Complaint*. The metre, as in *Lucrece*, is iambic decasyllables, rhyming ababbcc. The author had evidently read Spenser's pastoral poetry, Daniel's *Complaint of Rosamond*, Sidney's *Arcadia* and *Astrophel*, the Sonnet writers and Shakespeare's poems. From these and other authors his distinctive features are borrowed: his versification, his pastoral simplicity, his genuine pathos, his reverend herdsman freed from the turmoil of court and city, his betrayed maiden, his conceits—ultimately derived from Petrarch and his successors—his rhetorical devices, antithesis, alliteration, puns and wordplay; and his lore of precious stones which goes back to Theophrastus and Pliny, through Holland's translation.<sup>2</sup> His rhymes are on the whole good, but like some sonneteers, he overdoes rhyme in 309-313. Like some sonneteers again, he indulges in a number of artificial and archaic words and phrases. His conceits are often too obviously extraneous to his theme, and therefore seem laboured. There are some ungainly expressions—"woe pelleted in tears," "clamours of all size," "fluxive eyes," "his wat'ry eyes he did dismount," etc.; and the collection of varied metaphors in ll. 253-259 shows that his imagery was not always under control. Though his verse is unequal in quality, it has a pleasant flow, markedly in such a passage as ll. 120-128 which, Steevens declared, and Drake agreed, delineated Shakespeare's own character as a dramatist.<sup>3</sup>

It is impossible to assign a definite date to the poem. Fripp thought that it stood midway between *Venus* and *Lucrece* and that, from its Latinity, its legal terms and metaphors, Shakespeare wrote it. Fripp described the rhetoric of the closing stanza as characteristic of the youthful poet and as like that of *Henry VI* and other early Shakespearean work,<sup>4</sup> while in fact anaphora was introduced widespread in Elizabethan poetry, and this particular form of it, continued apostrophe, occurs in Kyd and Jonson<sup>5</sup> and elsewhere. Views on the authorship of the poem have differed considerably. Hazlitt in 1817 first recorded doubt that it was Shakespeare's, on which W. C. Hazlitt in 1869 com-

<sup>1</sup>For title-page to Q, etc., see Introduction to the Sonnets. <sup>2</sup>Cf. ll. 213-14 with Holland's *Pliny*, tome 2, Bk. 37, ch. v (p. 611 of 1634 edn.), on the emerald as a cure for eye troubles. <sup>3</sup>Drake, 387. Coleridge thought these lines prophetic of Sheridan (*Poems*, Oxford, p. 88). <sup>4</sup>Fripp, 344, 345. <sup>5</sup>Kyd's *Cornelia*, v 330 f. (Boas: Kyd, p. 156). Cf. *Poetaster*, v iii 463 f. (Jonson, iv 312 f.).

mented "without any substantial reason."<sup>1</sup> Knight found the condensation of thought and outpouring of imagery characteristic of Shakespeare's poems;<sup>2</sup> and in later days Boas, like Craig and Neilson and Thorndike, saw no reason to doubt Shakespeare's authorship.<sup>3</sup> Halliwell-Phillipps suggested that the '&c' at the end of Meres's mention of the Sonnets in 1598 might include *A Lover's Complaint*.<sup>4</sup> Spencer thinks the poem probably Shakespeare's, the sort of thing he would bring to London with him in 1585 or 1586, but finds it neither good enough nor bad enough to settle the question.<sup>5</sup> Hugo, and Luce after him, described it as a youthful exercise; and Masfield considers it "fresh and felicitous as youth's work often is, and very nearly as empty."<sup>6</sup>

Those who question the ascription to Shakespeare find Thorpe's authority doubtful and little or no satisfactory internal evidence of the poet's authorship. Saintsbury called the poem an "exquisite scrap," but very like the work of another man.<sup>7</sup> Lee was obviously opposed to ascription to Shakespeare,<sup>8</sup> persuaded thereto by Mackail's important study<sup>9</sup> showing that some points of syntax are alien to him, as also the tortuous phrases. Mackail finds that the poem is not the work of a beginner and ascribes it to the Rival Poet of the Sonnets. Robertson, holding that the Rival Poet was Chapman, sees evidence of Chapman in *A Lover's Complaint*.<sup>10</sup> Chambers considers Robertson's attribution plausible. Adams thinks Mackail's and Robertson's views on the Rival Poet and Chapman unlikely, and remarks, like Craig before him, on the difficulty of discovering anyone besides Shakespeare to whom the poem may be assigned.<sup>11</sup> Parrott passes over the poem in considering Shakespeare's work, dissatisfied with the unscrupulous Thorpe. Pooler favoured the probability that the poem was not Shakespeare's; and Kittredge treats his authorship as more than doubtful.<sup>12</sup> Rylands has the unusual view that the poem is a little-appreciated masterpiece, with something of the same maturity and intelligence as the Sonnets.<sup>13</sup> Swinburne declared that the poem had "two superbly Shakespearean lines in it which any competent reader's memory will naturally and gratefully detach from their setting and reserve for his delight."<sup>14</sup> These are no doubt the often-quoted ll. 288-289.

Two sources have been suggested for the poem: firstly, Sidney's *Arcadia*, Bk. II, chapters 18, 22,<sup>15</sup> the description of Pamphilus, the dashing, inconstant and cruel betrayer of "poore silly women," and a

<sup>1</sup>Hazlitt, 246. <sup>2</sup>Knight: *Tragedies and Poems*, ii 146. <sup>3</sup>Boas, 163; Neilson and Thorndike, 156; Rollins, 594. <sup>4</sup>Halliwell-Phillipps, i 179. <sup>5</sup>Spencer, 35, 36. <sup>6</sup>Rollins, 587; Luce, 69, 98, 99; Masfield, 248, 249. <sup>7</sup>Saintsbury: EL, 160; and *Camb. Hist. Lit.*, v, 223 f. <sup>8</sup>Lee, 160. <sup>9</sup>In *English Assn. Essays*, vol. iii, 1912, 51-70; Rollins gives a synopsis, 596, 597. <sup>10</sup>In *Shakespeare and Chapman*, 1917; synopsis in Rollins, 597, 598. <sup>11</sup>Chambers: WS, i 550; Adams, 182. <sup>12</sup>Parrott, 189; Pooler, xi; Kittredge, 1491, and Rollins, 603. <sup>13</sup>Sh. Comp., 102, 103, 110. <sup>14</sup>Swinburne: Sh., 51. See also Rollins, 589, 603. <sup>15</sup>Pointed out by Walker, 1860; *Arcadia*, 1613, pp. 171 f., 185; and Rollins, 590-92.

fair Gentlewoman, seated in sorrow on the sands, apostrophising her deceiver; and secondly, the opening lines of Spenser's *Ruines of Time*,<sup>1</sup> where a Woman sits on the shore of Thamesis, lamenting and "Rending her yeolow locks." The former is much more like the story in the poem.<sup>2</sup> Apart from this, there are undoubted echoes of Shakespeare's work in the poem: line 173, for instance, echoes *Hamlet* 1 iii 127: "Do not believe his vows; for they are brokers"; and Shakespeare's narrative poems are reflected in various passages. All this may simply mean that the author was versed in the poetry of the period. We miss in *A Lover's Complaint* Shakespeare's abundant references to natural objects, to animal life, plants and flowers; his reflections on human life and his epigrammatic comments; and his gift of endowing local and immediate matters with lasting significance. Much of the language is distinctly un-Shakespearian: many words in the poem occur nowhere else in the Shakespearian canon. These are, in the original spelling: sistring, sheu'd (sheaved), maund, fluxiue, ruffle (noun), sawne (sown or seen), termlesse, bare (as noun), acture, empleacht, annexions, inuis'd, pensiu'd, enpatrone, phraseles, similies (love-tokens), distract (adj., separate), congest, Alloes, extincture, plenitude, vnexperient, louerd (loved). The number of these is large for so short a poem. Apart from Thorpe's questionable claim for Shakespeare's authorship, the balance of evidence is contrary to the assumption that Shakespeare was the author.

If this is so, the various attempts to identify the characters in the poem with persons associated with Shakespeare lose most of their interest.<sup>3</sup>

Sir William Craigie is of opinion that the poem, as printed, is unfinished: it would not normally, he thinks, end with the woman's lament.<sup>4</sup>

<sup>1</sup>Pointed out by Gollancz, 1896; Rollins, *ibid.* <sup>2</sup>Anders, 95, points out the similarity between LC 281 f. and *Hero and Leander*, 1 295 f. Fripp, 346, shows the resemblance between LC 286, 287 and Ovid, *Metamorphoses*, iv 354, 355, with a change from lilies to roses. <sup>3</sup>Massey, 498, identified the youth and maid as Shakespeare and Anne Hathaway; Longworth-Chambrun and others think the story reflects the fortunes of Southampton and Elizabeth Vernon; and others the fortunes of Pembroke and Mary Fitton. See also Rollins, 587, 595, 601. <sup>4</sup>In a private communication.

## A LOVER'S COMPLAINT

From off a hill whose concave womb reworded  
 A plaintful story from a sis'tring vale,  
 My spirits t' attend this double voice accorded,  
 And down I laid to list the sad-tuned tale;  
 Ere long espied a fickle maid full pale,  
 Tearing of papers, breaking rings atwain,  
 Storming her world with sorrow's wind and rain.

Upon her head a platted hive of straw,  
 Which fortified her visage from the sun,  
 Whereon the thought might think sometime it saw 10  
 The carcass of a beauty spent and done.  
 Time had not scythéd all that youth begun,  
 Nor youth all quit; but, spite of heaven's fell rage,  
 Some beauty peeped through lattice of seared age.

Oft did she heave her napkin to her eyne, 15  
 Which on it had conceited characters,  
 Laund'ring the silken figures in the brine  
 That seasoned woe had pelleted in tears,  
 And often reading what contents it bears;  
 As often shrieking undistinguished woe 20  
 In clamours of all size, both high and low.

Sometimes her levelled eyes their carriage ride,  
 As they did batt'ry to the spheres intend;  
 Sometime diverted their poor balls are tied  
 To th' orbéd earth; sometimes they do extend 25  
 Their view right on; anon their gazes lend  
 To every place at once, and nowhere fixed,  
 The mind and sight distractedly commixed.

A . . . COMPLAINT] Q *A Louers complaint*. BY WILLIAM SHAKE-SPEARE  
 1 reworded] Q *reworded*, Cam, Globe, Delius, etc. *re-worded* Chambers,  
 Kittredge *reworded* 2 sis'tring] Q *sistring* The addition of elided e's and  
 other vowels by Cam and others, who here read *sistering*, is not further  
 recorded in the footnotes to this poem. 6 atwain,] Q *a twaine*, Sewell, Cam,  
 Delius, Craig, etc. *a-twain*, Kittredge *atwain*, 7 sorrow's wind] Q *sorrowes*,  
*wind* Gildon's emendation, generally adopted. 14 lattice] Q *lettice* 19  
 contents] Delius, Craig *content* 24 Sometime] From Q. Gildon, Dyce,  
 Chambers, NCE *Sometimes* 28 commixed.] Q *commxit*.

Her hair, nor loose nor tied in formal plat,  
 Proclaimed in her a careless hand of pride; 30  
 For some, untucked, descended her sheaved hat,  
 Hanging her pale and pinéd cheek beside;  
 Some in her threaden fillet still did bide,  
 And, true to bondage, would not break from thence.  
 Though slackly braided in loose negligence. 35

A thousand favours from a maund she drew  
 Of amber, crystal, and of beaded jet,  
 Which one by one she in a river threw,  
 Upon whose weeping margent she was set,  
 Like usury, applying wet to wet, 40  
 Or monarch's hands that lets not bounty fall  
 Where want cries some, but where excess begs all.

Of folded schedules had she many a one,  
 Which she perused, sighed, tore, and gave the flood;  
 Cracked many a ring of posied gold and bone, 45  
 Bidding them find their sepulchres in mud;  
 Found yet moe letters sadly penned in blood,  
 With sleided silk feat and affectedly  
 Enswathed, and sealed to curious secrecy.

These often bathed she in her fluxive eyes, 50  
 And often kissed, and often 'gan to tear;  
 Cried 'O false blood, thou register of lies,  
 What unapprovéd witness dost thou bear!  
 Ink would have seemed more black and damnéd here!  
 This said, in top of rage the lines she rents, 55  
 Big discontent so breaking their contents.

A reverend man that grazed his cattle nigh—  
 Sometime a blusterer that the ruffle knew

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31 sheaved] Q *sheu'd* Cam, Globe, etc. *sheav'd* or *sheaved* 33 threaden] Q *threedden* 37 amber, crystal,] Q *amber christall* beaded] Q *bedded* Wyndham *bedded* 41 monarch's] Q *Monarches* Malone, Delius, Wyndham *monarchs'* Cam and others *monarch's* lets] Q *lets* Sewall, Delius, Craig, Wyndham, Herford, Pooler *let* Cam and others *lets* 42 cries some,] Q *cries some*; Malone conj. *craves* some, Chalmers, Chambers *cries* some, Knight *cries 'some'* Dyce explained as meaning "cries for some." Cam, Delius, Craig, Wyndham, Herford, Feuillerat, Pooler *cries some*, Kittredge, NCE *cries some* 47 moe] Q *mo* Malone, etc., Delius, Craig *more* Cam, Globe and others *moe* 51 'gan to tear:] Q *gave to teare*, Malone's emendation, generally adopted. (Dyce, Kittredge, NCE *gan*) (Wyndham, Chambers *gave*) 57, 60 nigh—. . . flew—] Q *ny*, . . . *flew*, 58 ruffle] = ostentatious bustle.

Of court, of city, and had let go by  
 The swiftest hours, observ'd as they flew— 60  
 Towards this afflicted fancy fastly drew;  
 And, privileged by age, desires to know  
 In brief the grounds and motives of her woe.

So slides he down upon his grained bat,  
 And comely-distant sits he by her side; 65  
 When he again desires her, being sat,  
 Her grievance with his hearing to divide.  
 If that from him there may be aught applied  
 Which may her suffering ecstasy assuage,  
 'Tis promised in the charity of age. 70

'Father,' she says, 'though in me you behold  
 The injury of many a blasting hour,  
 Let it not tell your judgement I am old:  
 Not age, but sorrow, over me hath power. 75  
 I might as yet have been a spreading flower,  
 Fresh to myself, if I had self-applied  
 Love to myself, and to no love beside.

'But, woe is me! too early I attended  
 A youthful suit—it was to gain my grace—  
 Of one by nature's outwards so commended 80  
 That maidens' eyes stuck over all his face.  
 Love lacked a dwelling and made him her place;  
 And when in his fair parts she did abide,  
 She was now lodged and newly deified.

'His browny locks did hang in crooked curls, 85  
 And every light occasion of the wind  
 Upon his lips their silken parcels hurls.  
 What's sweet to do, to do will aptly find:  
 Each eye that saw him did enchant the mind;  
 For on his visage was in little drawn 90  
 What largeness thinks in Paradise was sawn.

'Small show of man was yet upon his chin; —  
 His phoenix down began but to appear,

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63 comely-distant] Malone added hyphen, widely adopted. Kittredge *comely distant* 71 'Father,'] No quotation marks in Q. These throughout the text are editorial additions. 76 self-applied] Gildon added hyphen, generally adopted. 79 suit—it . . . grace—] Q *suit it . . . grace*; Cam, Herford and others *suit—it . . . grace—* Craig *suit, it . . . grace*, 80 Of one] Q *O one* Malone's emendation after Tyrwhitt, widely adopted.

Like unshorn velvet, on that termless skin,  
Whose bare out-bragged the web it seemed to wear; 95  
Yet showed his visage by that cost more dear;  
And nice affections wavering stood in doubt  
If best were as it was, or best without.

'His qualities were beauteous as his form,  
For maiden-tongued he was, and thereof free; 100  
Yet, if men moved him, was he such a storm  
As oft 'twixt May and April is to see,  
When winds breathe sweet, unruly though they be.  
His rudeness so with his authorized youth  
Did livery falseness in a pride of truth. 105

'Well could he ride, and often men would say,  
'That horse his mettle from his rider takes.  
Proud of subjection, noble by the sway,  
What rounds, what bounds, what course, what stop he makes!" 110  
And controversy hence a question takes,  
Whether the horse by him became his deed,  
Or he his manage by th' well-doing steed.

'But quickly on this side the verdict went:  
His real habitude gave life and grace  
To appertainings and to ornament, 115  
Accomplished in himself, not in his case.  
All aids, themselves made fairer by their place,  
Came for additions, yet their purposed trim  
Pieced not his grace, but were all graced by him.

'So on the tip of his subduing tongue 120  
All kind of arguments and question deep,  
All replication prompt and reason strong,  
For his advantage still did wake and sleep.  
To make the weeper laugh, the laughter weep,  
He had the dialect and different skill, 125  
Catching all passions in his craft of will;

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95 wear;] *Q were.* 100 maiden-tongued] Sewall added hyphen, generally adopted, 112 his manage] *Q his mannad'g*, Wyndham *his manege* taking the word in the form given in Cotgrave: "Manege: m. *The manage, or managing of a horse.*" well-doing] Benson's hyphen, generally adopted. 118 Came] *Q Can* Sewall's change, generally followed. Wyndham, Chambers *Can* 126 will;] *Q will.* Gildon, Cam, Chambers, Kittredge *will*; Globe, Delius, Craig, Wyndham, Herford, Feuillerat, Pooler *will*: NCE *will*,



'That he did in the general bosom reign  
 Of young, of old, and sexes both enchanted,  
 To dwell with him in thoughts, or to remain  
 In personal duty, following where he haunted. 130  
 Consents bewitched, ere he desire, have granted,  
 And dialogued for him what he would say,  
 Asked their own wills and made their wills obey.

'Many there were that did his picture get  
 To serve their eyes, and in it put their mind; 135  
 Like fools that in th' imagination set  
 The goodly objects which abroad they find  
 Of lands and mansions, theirs in thought assigned;  
 And labouring in moe pleasures to bestow them  
 Than the true gouty landlord which doth owe them. 140

'So many have, that never touched his hand,  
 Sweetly supposed them mistress of his heart.  
 My woeful self, that did in freedom stand,  
 And was my own fee-simple, not in part, 145  
 What with his art in youth and youth in art,  
 Threw my affections in his charmed power,  
 Reserved the stalk and gave him all my flower.

'Yet did I not, as some my equals did,  
 Demand of him, nor being desired yielded:  
 Finding myself in honour so forbid, 150  
 With safest distance I mine honour shielded.  
 Experience for me many bulwarks builded  
 Of proofs new-bleeding, which remained the foil  
 Of this false jewel, and his amorous spoil.

'But ah, who ever shunned by precedent 155  
 The destined ill she must herself assay?  
 Or forced examples, 'gainst her own content,  
 To put the by-past perils in her way?  
 Counsel may stop awhile what will not stay;

131 Consents] *Q Consents's* Malone's change, widely adopted. Pooler, NCE explain as "consenting persons." Rollins agrees and remarks that *Consents* is the subject of *have granted* and *(have) dialogued*. 139 moe] *Q moe* Gildon, etc., Craig, Feuillerat *more* Cam, Globe, etc. *moe* 140 them.] *Q them.* Cam, Globe, Wyndham, Herford, Pooler *them*: Delius, Craig, Chambers, Feuillerat, Kittredge, NCE *them*. 144 fee-simple, . . . part.] *Q fee simple (not in part)* 153 new-bleeding.] Malone added hyphen, generally adopted. 159 awhile] *Q a while*

For when we rage, advice is often seen 160  
By blunting us to make our wits more keen.

'Nor gives it satisfaction to our blood  
That we must curb it upon others' proof;  
To be forbod the sweets that seems so good,  
For fear of harms that preach in our behoof. 165  
O appetite, from judgement stand aloof!  
The one a palate hath that needs will taste,  
Though Reason weep, and cry "It is thy last,"

'For further I could say "This man's untrue,"  
And knew the patterns of his foul beguiling; 170  
Heard where his plants in others' orchards grew;  
Saw how deceits were gilded in his smiling;  
Knew vows were ever brokers to defiling;  
Thought characters and words merely but art,  
And bastards of his foul adulterate heart. 175

'And long upon these terms I held my city,  
Till thus he 'gan besiege me: "Gentle maid,  
Have of my suffering youth some feeling pity,  
And be not of my holy vows afraid:  
That's to ye sworn to none was ever said; 180  
For feasts of love I have been called unto,  
Till now did ne'er invite, nor never vow.

' "All my offences that abroad you see  
Are errors of the blood, none of the mind;  
Love made them not: with acture they may be, 185  
Where neither party is nor true nor kind.  
They sought their shame that so their shame did find;  
And so much less of shame in me remains  
By how much of me their reproach contains.

' "Among the many that mine eyes have seen, 190  
Not one whose flame my heart so much as warmed,

164 forbod] Q *forbod* 1640 edn., Gildon, etc., Wyndham, Craig, Feuillerat  
*forbid* seems] Q *seemes* Gildon, Cam, Delius, Craig, Wyndham, Chambers,  
Herford, Feuillerat, Kittredge, NCE, Pooler *seem* Chalmers *seems* 173 were]  
Q *were* 182 vow.] Q *vowv*. Early eda. read *vow*. Dyce, Cam and many  
modern eds. *woo*. Wyndham, Chambers *vow*, 191, 193; 194 *warméd*, . . .  
*charméd*. . . *harméd*]; Q *warméd*, . . . *Charmed*, . . . *harméd*, Cam, etc.  
*warméd*, . . . *charméd*: . . . *harméd*; Kittredge, NCE *warméd*, . . . *charméd*.  
. . . *harméd*; Delius, Craig, Herford, Feuillerat *warm'd*, . . . *charm'd*: . . .  
*harm'd*; Chambers has in all three *-ed*, pronounced 'd

Or my affection put to th' smallest teen,  
 Or any of my leisures ever charméd.  
 Harm have I done to them, but ne'er was harméd;  
 Kept hearts in liveries, but mine own was free, 195  
 And reigned, commanding in his monarchy.

' "Look here what tributes wounded fancies sent me,  
 Of pallid pearls and rubies red as blood;  
 Figuring that they their passions likewise lent me 200  
 Of grief and blushes, aptly understood  
 In bloodless white and the encrimsoned mood;  
 Effects of terror and dear modesty,  
 Encamped in hearts, but fighting outwardly.

' "And, lo, behold these talents of their hair,  
 With twisted metal amorously empleached, 205  
 I have received from many a several fair,  
 Their kind acceptance weepingly beseeched,  
 With the annexions of fair gems enriched,  
 And deep-brained sonnets that did amplify  
 Each stone's dear nature, worth and quality. 210

' "The diamond, why, 'twas beautiful and hard,  
 Whereto his invised properties did tend;  
 The deep-green em'rald, in whose fresh regard  
 Weak sights their sickly radiance do amend;  
 The heaven-hued sapphire and the opal blend 215  
 With objects manifold: each several stone,  
 With wit well blazoned, smiled or made some moan.

' "Lo, all these trophies of affections hot,  
 Of pensived and subdued desires the tender,  
 Nature hath charged me that I hoard them not, 220  
 But yield them up where I myself must render,  
 That is, to you, my origin and end;  
 For these, of force, must your oblations be,  
 Since I their altar, you enpatron me.

198 pallid] Q *palyd* Benson, etc., Wyndham *pallid* Gildon, etc., Feuillerat, Kittredge, NCE, Alexander *pallid* Cam, etc. *paled* 204 hair.] Q *heir*, 205 empleached.] Q *empleacht* Cam, Delius, Craig, Wyndham, Chambers, Herford, Feuillerat, NCE, Pooler *impleach'd*, Kittredge *empleach'd*, (=intertwined). 208 the] Q *th'* Malone *the* Editors follow Malone. 209 deep-brained] Gildon added hyphen, generally adopted. 211 diamond.] Q *Diamond?* 213 deep-green] Malone's hyphen, generally adopted. *em'rald*,] Q *Emerald* Evans, Cam, etc. *emerald*, Wyndham, Kittredge, NCE *em'rald*, 215 heaven-hued] Gildon's hyphen, generally adopted. 224 enpatron] Q *en patrone* Gildon's change, generally adopted.

- ' "O, then, advance of yours that phraseless hand,  
Whose white weighs down the airy scale of praise!  
Take all these similes to your own command,  
Hallowed with sighs that burning lungs did raise:  
What me your minister, for you obeys,  
Works under you; and to your audit comes  
Their distract parcels in combinéd sums. 225
- ' "Lo, this device was sent me from a nun,  
Or sister sanctified, of holiest note,  
Which late her noble suit in court did shun,  
Whose rarest havings made the blossoms dote;  
For she was sought by spirits of richest coat,  
But kept cold distance, and did thence remove,  
To spend her living in eternal love. 230
- ' "But, O my sweet, what labour is't to leave  
The thing we have not, mast'ring what not strives,  
Paling the place which did no form receive,  
Playing patient sports in unconstrained gyves?  
She that her fame so to herself contrives,  
The scars of battle 'scapeth by the flight,  
And makes her absence valiant, not her might. 240
- ' "O, pardon me, in that my boast is true!  
The accident which brought me to her eye  
Upon the moment did her force subdue,  
And now she would the caged cloister fly.  
Religious love put out Religion's eye:  
Not to be tempted, would she be immured,  
And now, to tempt all, liberty procured. 250

225 of yours] Q (*of yours*) 228 Hallowed] Q *Hollowed* Sewell's change, generally adopted. Wyndham *Hollow'd* 229 minister,] Q *minister* 236 coat,] Q *cote*, 241 Paling] Q *Playing* Malone's emendation, followed by Delius, Craig, Feuillerat, Kittredge. Cam and others *Playing* Malone remarks that the lover speaks of a nun, and *Paling the place* etc. signifies securing within the pale of a cloister that heart which had never received the impression of love. See Rollins, 357, 358, for attempts which he considers unconvincing to justify *Playing*. The verb *pale*, to enclose, occurs in 3 *Henry VI*, *Henry V*, *Antony and Cleopatra* and *Cymbeline*. 242 unconstrained] Q *unconstrained* (Schmidt and Onions "imposing no constraint.") 251, 252 immured, . . . procured.] Q *enur'd*, . . . *procure*. Gildon's emendations, generally adopted. 252 now, to tempt all,] Q *now to tempt all* Malone's punctuation. Cam, Delius, Wyndham, Chambers, Kittredge, Pooler follow Malone. Gildon, Globe, Craig, Herford, Feuillerat, NCE *now, to tempt, all*

' "How mighty then you are, O, hear me tell!  
 The broken bosoms that to me belong  
 Have emptied all their fountains in my well, 255  
 And mine I pour your ocean all among.  
 I strong o'er them, and you o'er me being strong,  
 Must for your victory us all congeat,  
 As compound love to physic your cold breast.

' "My parts had pow'r to charm a sacred nun, 260  
 Who disciplined, ay, dieted in grace,  
 Believed her eyes when they t' assail begun,  
 All vows and consecrations giving place.  
 O most potential love! vow, bond, nor space,  
 In thee hath neither sting, knot, nor confine, 265  
 For thou art all, and all things else are thine.

' "When thou impresses, what are precepts worth  
 Of stale example? When thou wilt inflame,  
 How coldly those impediments stand forth  
 Of wealth, of filial fear, law, kindred, fame! 270  
 Love's arms are peace, 'gainst rule, 'gainst sense, 'gainst shame;  
 And sweetens, in the suff'ring pangs it bears,  
 The aloes of all forces, shocks and fears.

' "Now all these hearts that do on mine depend,  
 Feeling it break, with bleeding groans they pine; 275  
 And supplicant their sighs to you extend,  
 To leave the batt'ry that you make 'gainst mine,  
 Lending soft audience to my sweet design,  
 And credent soul to that strong-bonded oath  
 That shall prefer and undertake my troth." 280

'This said, his wat'ry eyes he did dismount,  
 Whose sights till then were levelled on my face;  
 Each cheek a river running from a fount

256 pour] Q *powre* 260 nun,] Q *Summe*, Malone conj. *nun*, generally followed by modern eds., except Wyndham. 261 ay, dieted] Q *I dieted* 270 kindred, fame!] Q *kindred fame*, -1640 edn. *kindred, fame*, Modern eds. *kindred, fame!* 271 Love's arms are peace,] From Q. Malone conj. *Love's arms are proof*, Dyce conj. *Love arms our peace*, Delius and Pooler remark that *Love* is the subject of *sweetens* in l. 272, in which case, says Pooler, we should expect something like *Love charms our heart*, and it in l. 272 may then refer to *heart* rather than to *Love*. Pooler omits comma after *peace* NCE explains *are peace* as "secure a peaceful mind (for lovers)," but thinks Malone's *are proof* is very plausible. Other explanations in Rollins, 361. 279 strong-bonded] Malone's hyphen, generally adopted.

With brinish current downward flowed apace.  
 O, how the channel to the stream gave grace! 285  
 Who glazed with crystal gate the glowing roses  
 That flame through water which their hue encloses.

'O father, what a hell of witchcraft lies  
 In the small orb of one particular tear!  
 But with the inundation of the eyes 290  
 What rocky heart to water will not wear?  
 What breast so cold that is not warmed here?  
 O cleft effect! cold modesty, hot wrath,  
 Both fire from hence and chill extincture hath.

'For, lo, his passion, but an art of craft, 295  
 Even there resolved my reason into tears;  
 There my white stole of chastity I daffed,  
 Shook off my sober guards and civil fears;  
 Appear to him, as he to me appears,  
 All melting; though our drops this diff'rence bore,— 300  
 His poisoned me, and mine did him restore.

'In him a plenitude of subtle matter,  
 Applied to cautels, all strange forms receives,  
 Of burning blushes, or of weeping water,  
 Or swounding paleness; and he takes and leaves, 305  
 In either's aptness, as it best deceives,  
 To blush at speeches rank, to weep at woes,  
 Or to turn white and swound at tragic shows:

'That not a heart which in his level came  
 Could 'scape the hail of his all-hurting aim, 310  
 Showing fair nature is both kind and tame;  
 And, veiled in them, did win whom he would maim.  
 Against the thing he sought he would exclaim:  
 When he most burned in heart-wished luxury,  
 He preached pure maid and praised cold chastity. 315

284 apace.] Q *a pace*: 1640 edn. *apace*. 293 O cleft effect!] Q *Or cleft effect*, Gildon's emendation, generally followed. 297 daffed,] Q *daft*, 300 bore,—] Dash added by Kittredge. 303 cautels,] Q *Cautills*, strange] Q *straing* 305 swounding] Q, Chambers, Kittredge *sounding* Cam, Delius, Craig, Wyndham, Feuillerat *swounding* Globe, Herford, NCE, Pooler *swooning* 308 swound] Q, Chambers, Kittredge *sound* Cam, Delius, Craig, Wyndham, Feuillerat *swound* Globe, Herford, NCE, Pooler *swoon* shows:] Q *shows*. Malone, Kittredge, NCE *shows*: Cam, Delius, Craig, Wyndham, Herford, Feuillerat, Pooler *shows*: 310 all-hurting] Gildon's hyphen, generally adopted. 314 burned] Q *burnt*

'Thus merely with the garment of a Grace  
 The naked and conceal'd fiend he cover'd;  
 That th' unexperient gave the tempter place,  
 Which, like a cherubin, above them hovered.  
 Who, young and simple, would not be so loved? 320  
 Ay me! I fell, and yet do question make  
 What I should do again for such a sake.

'O, that infected moisture of his eye, "  
 O, that false fire which in his cheek so glow'd,  
 O, that forced thunder from his heart did fly, 325  
 O, that sad breath his spongy lungs bestowed,  
 O, all that borrowed motion seeming owed,  
 Would yet again betray the fore-betrayed,  
 And new pervert a reconcil'd maid!'

318 unexperient] From Q. Many early eds. followed Gildon's *unexperient*'d  
 Modern eds. follow Q. 320 loved?] Q *louerd*. Gildon *lover*'d? 321 Ay  
 me!] Q *Aye me* Gildon *Ah! me* Dyce, Cam, Globe, Craig, Wyndham,  
 Chambers, Herford, Feuillerat, Kittredge, NCE *Ay me!* Sewell, Delius,  
 Pooler *Ah me!*

## THE PASSIONATE PILGRIM

WITHOUT previous entry in the *Stationers' Registers*, this collection of poems was published in Octavo with title-page *The Passionate Pilgrime By W. Shakespeare* [Ornament] *AT LONDON* Printed for W. Iaggard, and are to be sold by W. Leake, at the Greyhound in Paules Churchyard. 1599. On sig. C3 a second title-page appears: *Sonnets To sundry notes of Musicke* [Ornament] *AT LONDON* [etc.: same imprint as above].<sup>1</sup> Willoughby believes that the second title-page, though in the middle of a gathering, was set up to enable the latter portion of the book to be sold separately, should the sale prove slow.<sup>2</sup> It may also have served to add importance and to pad out a thin volume, the leaves of which, except for the last three, were printed on the recto only. Leake had owned the copyright of *Venus and Adonis* since 1596 and Jaggard was astute in securing his aid in the sale of *The Passionate Pilgrim* with its Shakespearian pieces.<sup>3</sup> A second Octavo was seemingly published, perhaps in 1599, represented now, presumably, by a fragment in the Folger Library containing poems i-v, xvi-xviii.<sup>4</sup> O<sup>3</sup> appeared in 1612 with title *The Passionate Pilgrime. or Certaine Amorous Sonnets, betweene Venus and Adonis, newly corrected and augmented. By W. Shakespere.* The third Edition. VWhere-unto is newly added two Loue-Epistles, the first from *Paris* to *Hellen*, and *Hellens* answere backe againe to *Paris*. Printed by W. Iaggard. 1612. A corrected title-page was issued omitting the words *By W. Shakespere*; and the Malone copy in the Bodleian contains by error both title-pages.<sup>5</sup> The text is based on O<sup>1</sup>. The reference to "two Loue-Epistles" is an understatement, for nine poems were lifted from Heywood's *Troia Britannica, or Great Britaines Troy*, which was printed by Jaggard in 1609,<sup>6</sup> and caused a dispute, on account of errors, between printer and author. Willoughby surmises that the inclusion of Heywood's poems in O<sup>3</sup> under Shakespeare's name placed Heywood in an embarrassing position;<sup>7</sup> and Heywood in *An Apologie for Actors*, 1612, referred to this matter and to Shakespeare in a letter addressed to his printer, Nicholas Okes:<sup>8</sup>

<sup>1</sup>Facsimiles by Griggs, Intr. Dowden, 1883; Clarendon Press, ed. Lee, 1905; Folger Library, ed. by J. Q. Adams, 1939; 3rd edn. with Intr. by H. E. Rollins, Bibliographical details in Chambers: WS, i 547; Lewis, i 295; Rollins, 525 f.

<sup>2</sup>Willoughby, 50. <sup>3</sup>Willoughby, 49. <sup>4</sup>Rollins, 526 f., gives an account of the order and page-arrangement and a list of variant readings. <sup>5</sup>Facsimile of title-pages in Lewis, i, Document 143. <sup>6</sup>Rollins, 530 f. The Heywood poems in O<sup>3</sup> are xxx-xxx. <sup>7</sup>Willoughby, 89. <sup>8</sup>Text in Chambers: WS, ii 218; Lewis, i 296; Rollins, 535. Heywood, deceived by the title-page, perhaps, complains of two purloined poems. Rollins points out that there were nine.



"Here likewise, I must necessarily insert a manifest iniury done me in that worke [*Troia Britannica*] by taking the two Epistles of *Paris to Helen* and *Helen to Paris*, and printing them in a lesse volume, vnder the name of another, which may put the world in opinion I might steale them from him; and hee to doe himself right, hath since published them in his owne name: but as I must acknowledge my lines not worthy his [Shakespeare's] patronage, vnder whom he [Jaggard] hath publisht them, so the Author I know much offended with M. *Jaggard* that (altogether vnknowne to him) presumed to make so bold with his name."<sup>1</sup>

These facts are thought to explain the title-page without Shakespeare's name.

The contents of *The Passionate Pilgrim* (O<sup>1</sup>) are as follows:

- I. A version of Sonnet 138.
- II. A version of Sonnet 144.
- III. A close version of *Love's Labour's Lost*, iv iii 54-67.
- IV. Sonnets iv, vi, ix, xi are on the subject of Venus and Adonis, which led Malone, Delius and others to conjecture that Shakespeare wrote them.<sup>2</sup> Dowden had little doubt that iv, vi and perhaps ix were by the same hand.<sup>3</sup> Chambers, noting that Griffin's *Fidessa*, 1596, had already included xi, suggested that Griffin may have written all four.<sup>4</sup> Lee, Feuillerat, Kittredge and others ascribed all four to Griffin.<sup>5</sup> Masfield thinks iv, vi and ix have the ring of Shakespeare's freshest youthful manner.<sup>6</sup>
- V. A close version of *Love's Labour's Lost*, iv ii 95-108.
- VI. See iv. Murry has no doubt it is Shakespeare's.<sup>7</sup>
- VII. Malone and other early editors ascribed to Shakespeare. Furnivall thought it went so well with I that it might be Shakespeare's. Lee in his earlier editions suggested Barnefield as possible author. Feuillerat finds nothing of Shakespeare in it.<sup>8</sup> Author unknown.
- VIII. Assigned by modern editors with varying degrees of confidence to Barnefield, in whose *Poems: In diuers humors*, 1598, it was printed.<sup>9</sup>

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<sup>1</sup>Jaggard's modern namesake, Wm. Jaggard, suggests that Jaggard's copy for O<sup>1</sup> may have been in Sh.'s hand, written as an anthology, or for use in unborn plays; and that in the case of O<sup>3</sup> the publisher had probably bought *Troia Britannica* outright and had a right to use his own property (Jaggard, 429). Willoughby urges that Jaggard must not be judged by present-day standards. <sup>2</sup>Rollins, 539. <sup>3</sup>Dowden: PP, viii. <sup>4</sup>Chambers: WS, i 548. Text of xi in Lee: ES, ii 266. <sup>5</sup>Lee, 267; Lee: PP, 26 f.; Feuillerat: P, 186; Kittredge, 1492; Rollins, 539. <sup>6</sup>Masfield, 244. <sup>7</sup>Murry, 87, 88; Rollins, 542. <sup>8</sup>Rollins, 542; Furnivall, xxxvi; Lee in 1922 edn. classes the poem as commonplace and the author as unknown; Feuillerat: P, 186. <sup>9</sup>Rollins, 542; Lewis, i 298; text in Bullen, *Some Longer Elizabethan Poems*, 264.

- IX. See iv.
- X. Author unknown.
- XI. See iv. Ascribed to Griffin by Dowden, for whom internal evidence points strongly to Griffin as the author. Basing himself on modern scholars' evaluations, Lewis attributes to Griffin.<sup>1</sup>
- XII. Halliwell-Phillipps thought few would dream of assigning to Shakespeare. Chambers remarks that xii is perhaps the only doubtful item in the *Passionate Pilgrim* that one would much care to salve as Shakespeare's. The poem was reprinted with four additional stanzas in Thomas Deloney's *Garland of Goodwill*, 1631; and, as it stands here, in Percy's *Reliques*, i ii 16. Percy thought it intended for Venus, weighing the comparative merits of Adonis and Vulcan. Quiller-Couch called it a jewel and would give it to no other man than Shakespeare. Herford represented much modern feeling in stating: "Worthy of Shakespeare, but not very like him." The author is unknown.<sup>2</sup>
- XIII. Rolfe, Gollancz and Herford thought that the writer of x might be the author. Lee favoured Barnefield. Author unknown.<sup>3</sup>
- XIV. These verses are split by some editors, with the last three stanzas numbered xv.<sup>4</sup> The numbering in this text coincides with the editorial numbering in the Griggs facsimile and Rollins. Furnivall supposed xiv was not by Shakespeare and that is the general modern opinion.<sup>5</sup> Author unknown.
- XV. Quiller-Couch called this a "gay little song"; Lee thought it possibly Deloney's, but general opinion is adverse to Shakespeare's authorship of it.<sup>6</sup>
- XVI. A version of *Love's Labour's Lost*, iv iii 95-114, less two lines; and also printed in *England's Helicon*, 1600.<sup>7</sup>
- XVII. Author unknown. Printed also in *England's Helicon*, subscribed Ignoto, and partly in Weelkes's *Madrigals*, 1597. Critical opinion is decidedly opposed to ascription to Shakespeare; and Lee and Kittredge are inclined to attribute to Barnefield. Rollins considers Lee's reasons invalid.<sup>8</sup>
- XVIII. Furnivall thought the poem "by some strong man of the Shakespeare breed." On the whole critics have been sceptical

<sup>1</sup>Dowden: PP, xii; Rollins, 544 f.; Lewis, i 298. Lee: PP, 28, regards the PP text as a trial version of the sonnet in *Fidessa*. <sup>2</sup>Rollins, 546 f. Halliwell-Phillipps in later edns. omitted his remark; Chambers: WS, i 548; Herford's note is in Eversley edn., x 491. Rollins prints four extra stanzas found in Deloney (Rollins's *Deloney*, 363 f.). <sup>3</sup>Rollins, 550. <sup>4</sup>Split in Cam, Globe, Delius, Herford, Pooler. <sup>5</sup>Furnivall, xxxvi; Rollins, 550. <sup>6</sup>Rollins, 550, 551. <sup>7</sup>Rollins, EH, i 55. <sup>8</sup>Rollins, 551; Lewis, i 298; Lee, 267; Kittredge, 1492.

about authorship. Feuillerat, 1927, found nothing Shakespearian in the poem. Grosart, 1880, conjectured that Canto XLIV of *Willobie his Avis*, 1594, in the same metre as our xviii, contained recollections of conversations between Shakespeare (W. S.) and his friend on the friend's passion for the fair Avis, and that Shakespeare sent him xviii by way of advice. Dowden reprints the verses from *Willobie* and remarks: "If Shakspeare were the writer of xviii of *P.P.*, and if it were in any way connected with *Willobie his Avis*, my guess would be that Shakspeare wrote this piece in mockery of the advice put by Willobie . . . into the mouth of W.S." No. xviii may, of course, as Fripp, 1938, concluded, have preceded *Willobie*. Fripp had no doubt whatever about the connexion between xviii and *Willobie*, and quoted from that book, including the important prose. The connexion is rendered much more circumstantially acceptable by the researches of Leslie Hotson, 1937, who shows that there is every probability that Willoughby and Shakespeare were friends through their intimacy with Thomas Russell of Bruton, who was overseer to Shakespeare's will and was related to Willoughby by marriage. There is reason to believe that xviii is a *jeu d'esprit* by Shakespeare.<sup>1</sup>

- XIX. A version of Marlowe's *Passionate Sheeheard to his loue*, less stanzas four and six, together with a version of the first stanza of *The Nymphs reply to the Sheeheard*. Text of both given in Rollins, 555, and of the first with variants in Brooke: Marlowe, 550. Texts also appeared in *England's Helicon*, the first signed with Marlowe's name, the second Ignoto. Also included in Percy's *Reliques*, i ii xii. Isaak Walton included both in *The Compleat Angler*, 1655, ascribing the first to Marlowe and the second to Sir Walter Raleigh. Bullett includes both in *Silver Poets of the Sixteenth Century*, 284.

- XX. By Barnefield, in *Poems: In diuers humors*, 1598; and a short version in *England's Helicon*. Pepys' ballad version is followed by three moral stanzas, reprinted by Rollins.<sup>2</sup>

Early MS. versions of some of the poems exist in the Folger and other libraries. Rollins gives variants from these and some selected variants from Rollins are reproduced in our notes.<sup>3</sup>

<sup>1</sup>Furnivall, xxxvi; Feuillerat: P, 186; Grosart's *Willobie his Avis*, 1880, xvi; Dowden: PP, xvi f.; Fripp, i 372 f.; Hotson: IWS, 53 f.; Rollins, 553; Lee: PP, 41 f. <sup>2</sup>Text in A. H. Bullen, *Some Longer Elizabethan Poems*, 1903, 266, 267; Rollins, 556 f. <sup>3</sup>On musical settings for various poems in PP see Sh. Music, 98-106; Rollins, 613-621.

# THE PASSIONATE PILGRIM

## I

When my love swears that she is made of truth,  
 I do believe her, though I know she lies,  
 That she might think me some untutored youth,  
 Unskilful in the world's false forgeries.  
 Thus vainly thinking that she thinks me young, 5  
 Although I know my years be past the best,  
 I smiling credit her false-speaking tongue,  
 Outfacing faults in love with love's ill rest.  
 But wherefore says my love that she is young?  
 And wherefore say not I that I am old? 10  
 O, love's best habit is a soothing tongue,  
 And age in love loves not to have years told.  
 Therefore I'll lie with love and love with me,  
 Since that our faults in love thus smothered be.

## II

Two loves I have, of comfort and despair,  
 That like two spirits do suggest me still.  
 My better angel is a man right fair,  
 My worser spirit a woman coloured ill.

O=edn. of 1599. Selected readings from Folger MSS. are as given more fully by Rollins. THE PASSIONATE PILGRIM] No heading in O. i] Numbers throughout are editorial additions. Text of i is a version of Sonnet 138. Omitted by Malone, etc., Kittredge. 2 her, . . . lies.] O *her (though . . . lies)* 4 Unskilful . . . forgeries.] S. 138 *Vnlearned . . . subtilties*. 6 I know . . . past] S. 138 *she knowes my dayes are past* 7 I . . . credit] S. 138 *Simply I credit* false-speaking] Sewell's hyphen, generally adopted. 8 Outfacing . . . rest.] S. 138 *On both sides thus is simple truth suppress:* Dowden: PP, vii, explains *ill rest* as "uneasy sleep"—the half-conscious slumber of one who had tried to lull himself with an anodyne only partially effectual." 9 says . . . young?] S. 138 *sayes she not she is vnjust?* 11 is . . . tongue.] S. 138 *is in seeming trust*, 12 age, . . . have] O *Age (in Loue) . . . haue* S. 138 *age in loue, loues not t'haue* 13 lie . . . me.] S. 138 *lye with her, and she with me*, 14 Since . . . be.] S. 138 *And in our faults by lyes we flattered be*. ii] A version of Sonnet 144. Omitted by Malone, etc., Kittredge. 2 That] S. 144 *Which* Delius, Craig, Feuillerat follow S. 144. 3, 4 My . . . My] S. 144 *The . . . The* Delius, Craig, Feuillerat follow S. 144. right fair, . . . coloured ill.] O (*right faire*) . . . (*colour'd ill*).

To win me soon to hell, my female evil 5  
 Tempteth my better angel from my side,  
 And would corrupt my saint to be a devil,  
 Wooing his purity with her fair pride.  
 And whether that my angel be turned fiend  
 Suspect I may, yet not directly tell; 10  
 For being both to me, both to each friend,  
 I guess one angel in another's hell.  
     The truth I shall not know, but live in doubt,  
     Till my bad angel fire my good one out.

## III

Did not the heavenly rhetoric of thine eye,  
 'Gainst whom the world could not hold argument,  
 Persuade my heart to this false perjury?  
 Vows for thee broke deserve not punishment.  
 A woman I forswore; but I will prove, 5  
 Thou being a goddess, I forswore not thee:  
 My vow was earthly, thou a heavenly love;  
 Thy grace being gained cures all disgrace in me.  
 My vow was breath, and breath a vapour is:  
 Then thou, fair sun, that on this earth doth shine, 10  
 Exhale this vapour-vow; in thee it is.  
 If broken, then it is no fault of mine:  
     If by me broke, what fool is not so wise  
     To break an oath to win a paradise?

## IV

Sweet Cytherea, sitting by a brook  
 With young Adonis, lovely, fresh and green,  
 Did court the lad with many a lovely look,  
 Such looks as none could look but beauty's queen.

6 side,] S. 144 *sight*, 7 my] O S. 144 *my* Collier, Delius, Craig, Feuillerat a  
 8 fair] S. 144 *fowle* 9 fiend,] O *feend*, S. 144 *finde*, 10 may, yet] O *may* (yet  
 Collier, etc., Delius, Craig, Feuillerat *may*, but Cam, etc. *may*, yet 11 For  
 . . . to me,] S. 144 *But . . . from me* 13 The . . . know,] S. 144 *Yet this shal*  
*I nere know* III] A close version of *Love's Labour's Lost*, iv iii 54-67. Omitted  
 by Malone, etc., Kittredge. 2 'Gainst] O *Gainst* could not] LLL, *cannot* 9 My  
 vow was] LLL *Vowes are but* 10 that . . . shine,] LLL *which on my earth*  
*dost shine*, Collier, Delius, Craig, Feuillerat *that on this earth dost shine*,  
 12 broken, then] From O. LLL *broken then*, NCE, Pooler *broken then*,  
 Chambers *broken then* IV] Author unknown. 1 Sweet] Folger 1.8 *ffaire*  
 4 could] Folger 1.8 *can*

She told him stories to delight his ear; 5  
 She showed him favours to allure his eye;  
 To win his heart, she touched him here and there:—  
 Touches so soft still conquer chastity.  
 But whether unripe years did want conceit,  
 Or he refused to take her figured proffer, 10  
 The tender nibbler would not touch the bait,  
 But smile and jest at every gentle offer.  
 Then fell she on her back, fair queen, and toward.  
 He rose and ran away. Ah, fool too froward.

## V

If love make me forsworn, how shall I swear to love?  
 O, never faith could hold, if not to beauty vowed!  
 Though to myself forsworn, to thee I'll constant prove;  
 Those thoughts, to me like oaks, to thee like osiers bowed.  
 Study his bias leaves, and makes his book thine eyes, 5  
 Where all those pleasures live that art can comprehend.  
 If knowledge be the mark, to know thee shall suffice;  
 Well learned is that tongue that well can thee commend.  
 All ignorant that soul that sees thee without wonder;  
 Which is to me some praise that I thy parts admire. 10  
 Thine eye Jove's lightning seems, thy voice his dreadful thunder,  
 Which, not to anger bent, is music and sweet fire.  
 Celestial as thou art, O, do not love that wrong,  
 To sing heaven's praise with such an earthly tongue.

## VI

Scarce had the sun dried up the dewy morn,  
 And scarce the herd gone to the hedge for shade,

---

5 ear;] O eares: Folger 1.8, Malone and modern eds. *ear*, or *ear*; The frequency of rhymes such as *lives : give*, *love : Doues*, *alls : dwell*, *words : afford*, *mone : grones*, etc., renders such a rhyme as *ears : there* possible; but not in this instance, seemingly. 7 there:—] O *there*, 10 refused] Folger 1.8 *did scorne* 11, 12 touch... smile,... jest,] Folger 1.8 *take ... blusht ... smild* 13 queen,] Folger 1.8 omits. toward.] O *toward* Cam and others *toward*: Chambers, Kittredge *toward*. 14 rose... Ah,] Folger 1.8 *blusht ... 0* v] A close version of *Love's Labour's Lost*, iv ii 95-108. Omitted by Malone, etc., Kittredge. 2 O,] LLL *Ah* 3 constant] LLL *saythfull* 4 me like] LLL *me were* 5 makes] From O, LLL. Cam, Herford *make* 6 can] LLL *would*. 11 Thine... seems,] LLL *Thy ... beares*, 12 Which... bent,] O *which (not ... bent)* fire.] LLL *fier*. Craig *fire*, 13 do... wrong,] LLL *pardon loue this wrong*, 14 To sing] LLL *That singes* vi] Author unknown. There is a

When Cytherea, all in love forlorn,  
 A longing tarriance for Adonis made  
 Under an osier growing by a brook, 5  
 A brook where Adon used to cool his spleen:  
 Hot was the day; she hotter that did look  
 For his approach that often there had been.  
 Anon he comes, and throws his mantle by,  
 And stood stark naked on the brook's green brim: 10  
 The sun looked on the world with glorious eye,  
 Yet not so wistly as this queen on him.  
 He, spying her, bounced in whereas he stood:  
 'O Jove,' quoth she, 'why was not I a flood!'

## VII

Fair is my love, but not so fair as fickle,  
 Mild as a dove, but neither true nor trusty,  
 Brighter than glass and yet, as glass is, brittle,  
 Softer than wax and yet as iron rusty:  
 A lily pale, with damask dye to grace her, 5  
 None fairer, nor none falser to deface her.

Her lips to mine how often hath she joinéd,  
 Between each kiss her oaths of true love swearing!  
 How many tales to please me hath she coinéd,  
 Dreading my love, the loss whereof still fearing! 10  
 Yet in the midst of all her pure protestings,  
 Her faith, her oaths, her tears, and all were jestings.

She burnt with love, as straw with fire flameth;  
 She burnt out love, as soon as straw outburneth;  
 She framed the love, and yet she foiled the framing; 15  
 She bade love last, and yet she fell a-turning.  
 Was this a lover, or a lecher whether?  
 Bad in the best, though excellent in neither.

copy in Folger 2071.7, signed 'W.S.' 8 there] Folger 2071.7 *heare* 12 this] Folger 2071.7 *the* 13, 14 in, whereas he stood: . . . quoth she,] O in (*whereas he stood*) . . . (*quoth she*) 14 'O] Folger 2071.7 *ah* flood?] From O. Dyce, Cam, Craig, Chambers, Herford, Feuillerat, Pooler *flood!* Delius, Kittredge, NCE *flood?* vn] Author unknown. 10 whereof] From O. O<sup>a</sup>, etc., Cam, Craig, Chambers, Herford, Feuillerat, Pooler *thereof* Delius, Kittredge, NCE *whereof* 11 midst] O *midst* Folger 2071.7 *midst* 14 outburneth;] O *out burneth*: Malone added hyphen, followed by Cam, Globe, Delius, Craig, Chambers, Herford, NCE, Pooler. Feuillerat, Kittredge *outburneth*; 15 framed] O *fram d* 16 bade] O *bad* a-turning] Hyphen added by Hudson and generally adopted.

## VIII

If music and sweet poetry agree,  
 As they must needs, the sister and the brother,  
 Then must the love be great 'twixt thee and me,  
 Because thou lov'st the one and I the other.  
 Dowland to thee is dear, whose heavenly touch 5  
 Upon the lute doth ravish human sense;  
 Spenser to me, whose deep conceit is such  
 As, passing all conceit, needs no defence.  
 Thou lov'st to hear the sweet melodious sound  
 That Phœbus' lute, the queen of music, makes; 10  
 And I in deep delight am chiefly drowned  
 Whenas himself to singing he betakes.  
     One god is god of both, as poets feign;  
     One knight loves both, and both in thee remain.

## IX

Fair was the morn when the fair queen of love,  
 .....  
 Paler for sorrow than her milk-white dove,  
 For Adon's sake, a youngster proud and wild;

---

vm] By Barnefield, printed in his *Encomion of Lady Pecunia*, 1598, addressed to R.L., whom Grosart identified as Richard Linch, author of *Diella* (text in Lee: ES, ii 297 f.). 2 the . . . brother,] In brackets in O. 4, 9 lov'st] O *lou'st* Cam, Globe and other eds. *lovest*. The insertion in their texts of elided *e* by various editors is not further noticed in footnotes to these poems. 5 Dowland] Lutanist and composer. His *Books of Songs or Aires*, etc., 1597-1612, are printed by A. H. Bullen in *Shorter Elizabethan Poems*, Westminster, Constable, 1903, 79-144. 10 lute, . . . music,] O *Lute (the . . . Musicke)* 12 Whenas] O *When as* Malone, etc., Delius, Craig, Herford, Feuillerat, NCE *Whenas* Cam, Chambers, Kittredge, Pooler *When as* 13 both, . . . feign;] O *both (as Poets faine)* ix] Author unknown. 2] Line missing in O and no space left. Bulloch, 298, remarks that *Richard II* iii ii 8 (Q<sup>1</sup> of which was published in 1597, two years before *The Passionate Pilgrim*) exactly fits the blank in this Sonnet, *As a long-parted mother with her childe, except for reading from for with*. Halliwell-Phillipps, i 402, stated that in the margin of his copy of the 1640 edn. the following lines were substituted in a handwriting of Charles I's time for our lines numbered 2, 3, 4:

*Hoping to meete Adonis in that place,  
 Address her early to a certain grove,  
 Where hee was wont the savage bore to chase.*

3 milk-white] Lintott's hyphen, generally adopted.



Her stand she takes upon a steep-up hill. 5  
 Anon Adonis comes with horn and hounds:  
 She, silly queen, with more than love's good will,  
 Forbade the boy he should not pass those grounds.  
 'Once,' quoth she, 'did I see a fair sweet youth  
 Here in these brakes deep-wounded with a boar, 10  
 Deep in the thigh, a spectacle of ruth!  
 See, in my thigh,' quoth she, 'here was the sore.'  
 She showed hers: he saw more wounds than one,  
 And blushing fled, and left her, all alone.

## X

Sweet rose, fair flower, untimely plucked, soon vaded,  
 Plucked in the bud and vaded in the spring!  
 Bright orient pearl, alack, too timely shaded!  
 Fair creature, killed too soon by death's sharp sting! 5  
 Like a green plum that hangs upon a tree,  
 And falls through wind before the fall should be.

I weep for thee and yet no cause I have;  
 For why, thou lefts me nothing in thy will:  
 And yet thou lefts me more than I did crave;  
 For why, I craved nothing of thee still. 10  
 O yes, dear friend, I pardon crave of thee,  
 Thy discontent thou didst bequeath to me.

## XI

Venus, with young Adonis sitting by her  
 Under a myrtle shade, began to woo him.  
 She told the youngling how god Mars did try her,  
 And as he fell to her, she fell to him.

5 steep-up] Gildon's hyphen, generally adopted. The word occurs in Sonnet vii 4. 9, 12 quoth she,] O (quoth she) 10 deep-wounded] Malone's hyphen, widely adopted. Chambers, Kittredge *deep wounded* x] Author unknown. 1, 2 vaded] From O. Gildon, etc., NCE *faded* Cam, etc. *vaded* 8, 9 lefts] O *lefts* Gildon, Malone, etc., Cam, Delius, Craig, Herford, Feuillerat, NCE, Pooler *leftst* or *left'st* Chambers, Kittredge *lefts* 11 yes, dear] O *yes* (deare xi] A version of Sonnet iii in Griffin's *Fidessa*, 1596, (Sig. B<sup>o</sup>); ed. Grosart, 1876, and reprinted in Lee: ES, ii 266. There are copies in Folger 1.8 and 2071.2. 1 Venus, with] O *Venus with* Griffin, Folger 1.8 *Venus and yong* Folger 2071.7 *Venus & Cam*, etc. *Venus, with yong* 3 god] O, Griffin *god* Folger 1.8 *great* 4 she fell] From O. Griffin, Folger 1.8, Dyce, Cam, Globe, Craig, Chambers, Herford, Feuillerat, Kittredge, NCE, Pooler *so fell she* Delius *so she fell*

'Even thus,' quoth she, 'the warlike god embraced me,' 5  
 And then she clipped Adonis in her arms.  
 'Even thus,' quoth she, 'the warlike god unlaced me,'  
 As if the boy should use like loving charms.  
 'Even thus,' quoth she, 'he seized on my lips,'  
 And with her lips on his did act the seizure; 10  
 And as she fetchéd breath, away he skips,  
 And would not take her meaning nor her pleasure.  
 Ah, that I had my lady at this bay,  
 To kiss and clip me till I run away!

## XII

Crabbéd age and youth cannot live together:  
 Youth is full of pleasance, age is full of care;  
 Youth like summer morn, age like winter weather;  
 Youth like summer brave, age like winter bare.  
 Youth is full of sport, age's breath is short; 5  
 Youth is nimble, age is lame;  
 Youth is hot and bold, age is weak and cold;  
 Youth is wild, and age is tame.  
 Age, I do abhor thee: youth, I do adore thee.  
 O, my love, my love is young! 10  
 Age, I do defy thee: O, sweet shepherd, hie thee,  
 For methinks thou stays too long.

5 warlike] Griffin wanton Craig war-like 6 clipped] Griffin clasp'd Folger  
 1.8 tooke 7 'Even] Folger 2071.7 & warlike] Folger 1.8 lusty 9-14 'Even  
 . . . away!'] Griffin's *Fidessa* has the following:

*But he a wayward boy refusde her offer,  
 And ran away, the beautilous Queene neglecting:  
 Shewing both folly to abuse her proffer,  
 And all his sex of cowardise detecting.  
 Oh that I had my mistris at that bay,  
 To kisse and clippe me till I ranne away!*

9 'Even] Folger 2071.7 then on] Delius of 11 fetchéd] Folger 1.8 tooke hir  
 14 kiss and clip me] Folger 1.8 clipp & kiss hir run] Griffin, Folger 1.8,  
 ranne Delius, Craig ran xii] Author unknown. Included in Thomas Deloney's  
*Garland of Good Will*: see works of Deloney, ed. F. O. Mann, Clarendon  
 Press, 1912, 363 f. 2 pleasance,] From O. Deloney, Craig, Feuillerat *pleasure*,  
 4 Youth . . . bare.] Deloney omits. 6 lame;] O lame Malone, etc., Delius  
 lame: Deloney, Cam, etc. lame; 10 O,] O O Malone, Cam, etc. O, Craig O!  
 12 stays] O stales Deloney, Gildon, Cam, etc. stay'st Chambers, Kittredge  
 stays

## XIII

Beauty is but a vain and doubtful good,  
 A shining gloss that vadeth suddenly;  
 A flower that dies when first it 'gins to bud;  
 A brittle glass that's broken presently:  
     A doubtful good, a gloss, a glass, a flower, 5  
     Lost, vaded, broken, dead within an hour.

And as goods lost are sold or never found,  
 As vaded gloss no rubbing will refresh,  
 As flowers dead lie withered on the ground,  
 As broken glass no cement can redress, 10  
     So beauty blemished once, for ever lost,  
     In spite of physic, painting, pain and cost.

## XIV

Good night, good rest. Ah, neither be my share!  
 She bade good night that kept my rest away;  
 And daffed me to a cabin hanged with care,  
 To descant on the doubts of my decay.  
     'Farewell,' quoth she, 'and come again to-morrow.' 5  
     Fare well I could not, for I supped with sorrow.

Yet at my parting sweetly did she smile,  
 In scorn or friendship, nill I construe whether.  
 'T may be, she joyed to jest at my exile,  
 'T may be, again to make me wander thither. 10

xiii] Author unknown. Printed in *Gentleman's Magazine*, Nov. 1750, p. 521, Jan. 1760, p. 39. Lee, 44, considers the different readings late and unimportant. 2 vaded] Gildon, Malone, etc., NCE *fadeth* 3 'gins] O *gins* Gildon, etc., Cam, Delius, Craig, Feuillerat, Pooler *'gins* Chambers, Herford, Kittredge, NCE *gins* 6, 8 vaded,] From O. Gildon, Malone, etc., NCE *faded*, 10 cement] O *symant* 11 once, for ever] O *once, for euer* Malone, Dyce, Chambers, Pooler *once for ever's* Cam, Globe, Delius, Craig, Herford, Feuillerat *once's for ever* Kittredge *once, for ever* NCE *once for ever* xiv] Author unknown. In O Number 14 occupies three pages, with two stanzas on the first and second: and one stanza on the third. That the five stanzas form one poem is shown by the subject, the stanzaic form and the absence of large initial capitals except for the large G to stanza 1. Some editors, however, begin a new poem with a new number at l. 13. Such editors are Malone, etc., Dyce, Cam, Globe, Delius, Herford. Craig, Feuillerat, Kittredge, NCE include all five stanzas under xiv. Chambers, Pooler head the series xiv-xv. 1 rest.] O *rest*, 2 bade] O *bad* 5 quoth she,] Bracketed in O. 8 construe] O *conster* Ewing, Malone, etc., Cam, etc. *Construe* Chambers, Feuillerat, Kittredge, Pooler *conster*

'Wander,' a word for shadows like myself,  
As take the pain, but cannot pluck the pelf.

Lord, how mine eyes throw gazes to the east!  
My heart doth charge the watch; the morning rise  
Doth cite each moving sense from idle rest. 15  
Not daring trust the office of mine eyes,  
While Philomela sits and sings, I sit and mark,  
And wish her lays were tuned like the lark;

For she doth welcome daylight with her ditty,  
And drives away dark dreaming night. 20  
The night so packed, I post unto my pretty;  
Heart hath his hope and eyes their wished sight;  
Sorrow changed to solace and solace mixed with sorrow:  
For why? she sighed, and bade me come to-morrow.

Were I with her, the night would post too soon, 25  
But now are minutes added to the hours;  
To spite me now, each minute seems a moon;  
Yet not for me, shine sun to succour flowers!  
Pack night, peep day! Good day, of night now borrow.  
Short, night, to-night, and length thyself to-morrow. 30

11 'Wander,' a word] O *Wander* (a word) Cam, Delius, Craig, Chambers, Herford, Feuillerat, NCE, Pooler 'Wander,' a word Kittredge 'Wander'—a word myself,] O *my selfe*, Boswell, Delius *thyself*, 15, 16 rest. . . eyes,] O rest, . . . eyes. Malone, etc., Cam, Delius, Craig, Herford, Feuillerat, NCE, Pooler rest. . . eyes, Chambers rest, . . . eyes, Kittredge rest, . . . eyes. 17 sits and] Cam conj. omission. 19 ditty.] O *ditte*, 20 And drives] Anon in Cam conj. *And daylight drives* dark dreaming] From O. Malone, Globe, Craig, Herford, Feuillerat *dark dismal-dreaming* Cam, Delius, Chambers, Kittredge, NCE, Pooler follow O. 23 and] O and Omitted by Malone, etc., Globe, Delius, Craig, Chambers, Herford, Feuillerat. Admitted in Cam, Kittredge, NCE, Pooler. 24 why?] O *why*, Gildon, etc. *why?* Dyce, Cam, etc. *why*, sighed,] O *sight*, Gildon's change, generally followed. bade] O *bad* 27 a moon:] O an *houre*, Steevens' conj., Malone's emendation, generally adopted. 29 day! Good . . . borrow.] O *day, good . . . borrow* Cam, Delius, Craig, Herford, Feuillerat, NCE, Pooler *day; good . . . borrow*: (Pooler *horrow*;) Chambers *day! good . . . borrow!* Kittredge *day! Good . . . borrow*. 30 Short, night,] O *Short night*

## SONNETS

## To sundry notes of MUSIC.

## xv

It was a lording's daughter, the fairest one of three,  
 That likéd of her master as well as well might be,  
 Till looking on an Englishman, the fairest that eye could see,  
     Her fancy fell a-turning.  
 Long was the combat doubtful that love with love did fight, 5  
 To leave the master loveless, or kill the gallant knight.  
 To put in practice either, alas, it was a spite  
     Unto the silly damsel!  
 But one must be refuséd: more mickle was the pain  
 That nothing could be uséd to turn them both to gain, 10  
 For of the two the trusty knight was wounded with disdain:  
     Alas, she could not help it!  
 Thus art with arms contending was victor of the day,  
 Which by a gift of learning did bear the maid away.  
 Then, lullaby, the learned man hath got the lady gay: 15  
     For now my song is ended.

## xvi

On a day—alack the day!—  
 Love, whose month was ever May,  
 Spied a blossom passing fair  
 Playing in the wanton air.  
 Through the velvet leaves the wind,  
 All unseen, 'gan passage find;  
 That the lover, sick to death,  
 Wished himself the heaven's breath.

**SONNETS** . . . **MUSIC**] From separate title-page in O. Omitted in Cam, Globe, Delius, Herford, Kittredge. xv] Author unknown. Omitted by Kittredge. 3 fairest] From O. Hudson, followed by Cam, etc. *fair'st* Chambers *fairest* that] Omitted in O<sup>s</sup>, Benson, etc., Cam, etc. admit. 4 a-turning.] Hudson's hyphen, widely adopted. 15 Then, lullaby,] O *Then lullaby* xvi] A version of *Love's Labour's Lost*, iv iii 95-114, less two lines 109, 110. Kittredge omits. Dowden: PP, xv, considers the PP text better than that in the 1598 Quarto of LLL. The poem was also printed in *England's Helicon*, 1600 (EH). 1, 7, 9, 11, 13 alack the day! . . . sick to death, . . . quoth he, . . . alas, . . . alack,] Each bracketed in O. 1 —alack the day!—] Dashes replace O's brackets. 2 was] LLL *is* 6 'gan] O *gan* LLL *can* 7 lover,] From O, LLL. EH *Sheepheard* 8 Wished] O *Wish* LLL *Wish*

Air, quoth he, thy cheeks may blow;  
 Air, would I might triumph so! 10  
 But, alas, my hand hath sworn  
 Ne'er to pluck thee from thy thorn;  
 Vow, alack, for youth unmeet,  
 Youth so apt to pluck a sweet!  
 Thou for whom Jove would swear 15  
 Juno but an *Ethiope* were:  
 And deny himself for Jove,  
 Turning mortal for thy love.

## XVII

My flocks feed not,  
 My ewes breed not,  
 My rams speed not;  
 All is amiss:  
 Love is dying, 5  
 Faith's defying,  
 Heart's renying,  
 Causer of this.  
 All my merry jigs are quite forgot,  
 All my lady's love is lost, God wot. 10

9 blow;] O *blowe* LLL, EH *blow*, Gildon, etc. *blow*; 10 so!] O *so* LLL, EH *so*. 11 alas, . . . hath] LLL *alacke* . . . is 12 thorn;] O *throne*, LLL *throne*: EH, Gildon, etc., Cam, etc. *thorne*: or *thorn*; 14] Two lines from LLL are missing in PP and EH after this line:

*Doe not call it sinne in me,  
 That I am forsworne for thee.*

Omitted also in modern edns. 15 Jove] Gildon, Malone and some early eds. *ev'n Jove* (some *even*) 17 Jove,] O *Ioue* LLL *Ioue*. 18 thy] EH *my* EH adds the name, W. Shakespeare. xvii] Author unknown. Printed also in *England's Helicon* (EH). A version is included in Harley MS. 6910 (Harl.) and Malone notes that a brief version is given in Thomas Weelkes's *Madrigals*, 1597. The layout of the poem in O differs from that adopted by editors, who follow Malone. Stanza 1 ends in *not*, . . . *amiss*: . . . *defying*, . . . *this*. . . *forgot*, . . . *wot*) . . . *loue*, . . . *remoue*. . . *losse*, . . . *dame*, . . . *inconstancy*, . . . *remaine*. Stanzas 2 and 3 are similarly arranged. The lay-out in EH (Rollins: EH, 56) is similar to that in O. 1, 2 flocks feed . . . breed] Harl. *flocke feedes* . . . *breeds* 3, 4 speed . . . *amiss*:] Harl. *speedes not in their blis* 5 Love is dying,] O *Loue is dying*, EH *Loue is denying*, Malone, etc., Cam, Globe, Delius, Craig, Chambers, Herford, Feuillerat, Kittredge, Pooler *Love's denying* NCE *Love is dying*. 6 Faith's defying,] Harl. *sayth defyinge* EH *Faith is defying*, 7 Heart's renying,] O *Harts nenyng* Harl. *her denyinge* EH *Harts renying*, Many modern eds., like Malone, *Heart's renying* 9 quite] Harl. *cleane* 10 my lady's love is] Harl. *my layes of Loue are* lost, God wot.] O *lost* (god wot)

Where her faith was firmly fixed in love,  
 There a nay is placed without remove.  
 One silly cross  
 Wrought all my loss.

O frowning Fortune, *curst*, *fickle* dame! 15  
 For now I see  
 Inconstancy  
 More in women than in men remain.

In black mourn I,  
 All fears scorn I, 20  
 Love hath forlorn me,  
 Living in thrall.  
 Heart is bleeding,  
 All help needing,  
 O cruel speeding, 25  
 Fraughted with gall.  
 My shepherd's pipe can sound no deal;  
 My wether's bell rings doleful knell;  
 My curtal dog, that wont to have playec,  
 Plays not at all, but seems afraid; 30  
 With sighs so deep  
 Procures to weep,  
 In howling wise, to see my doleful plight.  
 How sighs resound  
 Through heartless ground, 35  
 Like a thousand vanquished men in bloody fight!

Clear wells spring not,  
 Sweet birds sing not,

---

11 her] Harl. my faith was . . . fixed in] Harl. *loyes were . . . linkt by* 12 a nay  
 is] Harl. *annoyes are* 13, 14 cross . . . my] Harl. *poore crosse hath wrought*  
*me this* 16 For . . . see] Harl. *Now you may see that* 18 More . . . remain.]  
 Harl. *In women more then I my selfe haue found.* women] O *women* 21, 22  
 Love . . . Living] Harl. *lo how forlorne I, liue* 21 forlorn] O *sorlorne*  
 24 help] Harl. *helpes* 25 cruel] Harl. *curst* 26 Fraughted] Harl. *fraught*  
 27 can] Harl. *will* deal;] Omitted in Harl. 28 bell rings] Harl. *ringe a*  
 29 curtal] O, EH *curtail* Harl. *curtail'd* Dyce, Cam, Craig, Feuillerat, NCE,  
 Pooler *curtal* Delius, Chambers, Herford, Kittredge *curtal* that wont to]  
 Harl. *w<sup>ch</sup> would* 30 afraid;] Harl. *dismayd* 31, 32 With . . . Procures] From  
 O and EH. Harl. *My sights so deepe, doth cause him* Malone, etc., Cam,  
 Globe, Delius, Craig, Chambers, Herford, Feuillerat, Kittredge, Pooler *My*  
*sighs so deep Procure* NCE *With sighs so deep Procures* 33 In howling wise,]  
 Harl. *With howling noise* see my doleful] Harl. *wayle my woefull* 34, 35 How  
 . . . ground,] Harl. *My shrikes resoundes, throughe Arcadia groundes* 36 a]  
 Harl. *omits* thousand bloody] Harl. *thousandes* *deadly*

# THE PASSIONATE PILGRIM

Green plants bring not  
 Forth their dye.  
 Herds stands weeping,  
 Flocks all sleeping,  
 Nymphs back peeping  
 Fearfully  
 All our pleasure known to us poor swains,  
 All our merry meetings on the plains,  
 All our evening sport from us is fled,  
 All our love is lost, for Love is dead.  
 Farewell, sweet lass,  
 Thy like ne'er was  
 For a sweet content, the cause of all my moan  
 Poor Corydon  
 Must live alone:  
 Other help for him I see that there is none.

50

## XVIII

Whenas thine eye hath chose the dame,  
 And stalled the deer that thou shouldst strike,  
 Let reason rule things worthy blame,  
 As well as fancy, partial might:

39, 40 Green . . . dye.] Weelkes, Malone, 1790, *Loud bells ring not Cheerfully*;  
 39 plants] Harl. *palmes* 40 Forth . . . dye.] Harl. *foorth yor dye* Malone,  
 Dyce, etc. *Forth: they die.* 41 stands] EH, Gildon, etc., Cam and modern eds.  
*stand* 42 Flocks all] Harl. *echoes* 43 back] O *blacke* EH *back* Harl. *looke*  
 Malone and modern eds. *back* 44 Fearfully.] Harl. *pittifully* 45 our pleasure]  
 Harl. *the pleasures* 46 meetings] EH *meeting* 47 sport . . . is] Harl., EH  
*sports* . . . are (Harl. *sportes*) us] Harl. *greenes* 48 our love is] Harl.  
*alas is* for Love] From O and EH. Harl. *now Dolus* 49-54 Farewell, . . .  
 none.] Omitted in Harl. 49 lass,] O *loue* EH *Loue* Weelkes *lasse* Malone,  
 etc. *lass*, 51 a] Omitted in EH. *moan.*] O *woe*, EH, Malone and modern  
 eds. *moan.* or *moan:* 54] In EH the poem is subscribed *Ignoto.* xviii]  
 Author unknown. Versions exist in Lysons' MS. (Folger Library) and  
 in Folger 2071.7. 1 Whenas] O *When as* Lysons, Folger 2071.7 *when y*  
 Cam, Chambers, Herford, Kittredge, Pooler *When as* Delius, Craig,  
 Feuillerat, NCE *Whenas* 2 shouldst] Lysons *wouldst* Folger 2071.7 *wouldst*  
 4 fancy, partial might:] O *fancy (partyall might)* Lysons *fancye parcyall like*  
 Folger 2071.7 *parciall fancie like* Malone conj., Cam, Delius, Craig, Herford,  
 Feuillerat, Pooler *fancy, partial wight:* Malone, etc., Kittredge *fancy, partial*  
*might:* Chambers *fancy's partial might.* NCE *fancy, partial like.* *might*  
 appears to be the correct reading. *like* and Steevens' *like* were no doubt  
 adopted for rhyme with *strike*; but rhymes in -k : -t exist. They occur in  
 Middle English: *Havelok* has *fet : ek; Emare, bote : loke*; and the contem-  
 porary Barnefield has *Bootes : Brookes*. See also *talk : halt* in ll. 8, 10 below.



# THE PASSIONATE PILGRIM

Take counsel of some wiser head,  
Neither too young nor yet unwed. 5

And when thou com'st thy tale to tell,  
Smooth not thy tongue with filed talk,  
Lest she some subtle practice smell,—  
A cripple soon can find a halt;— 10  
But plainly say thou lov'st her well,  
And set her person forth to sell.

What though her frowning brows be bent,  
Her cloudy looks will calm ere night;  
And then too late she will repent 15  
That thus dissembled her delight:  
And twice desire, ere it be day,  
That which with scorn she put away.

What though she strive to try her strength,  
And ban and brawl, and say thee nay, 20  
Her feeble force will yield at length,  
When craft hath taught her thus to say:  
'Had women been so strong as men,  
In faith, you had not had it then.'

And to her will frame all thy ways: 25  
Spare not to spend, and chiefly there  
Where thy desert may merit praise  
By ringing in thy lady's ear.  
The strongest castle, tower and town,  
The golden bullet beats it down. 30

5 Take] Folger 2071.7 *aske* wiser] Lysons, Folger 2071.7 *other* 6 too young] Lysons, Folger 2071.7 *vnwise* 7 com'st] O *comst* Lysons, Folger 2071.7 *commest* Cam, Globe, Chambers, Herford *comest* 8 Smooth] Lysons, Folger 2071.2 *whett* 10 find] Folger 2071.7 *spie* a] Lysons *one* 11 say] Folger 2071.7 omits. lov'st] Lysons, Folger 2071.7, Cam, Globe, Chambers, Herford *lovest* 12 her . . . sell.] O *her . . . sale*. Lysons, Folger 2071.7, Malone, Cam, etc. *thy . . . sell*. person] Folger 2071.7 *body* 13-24 What . . . then.] These two stanzas follow 25-36 in O<sup>2</sup>, Lysons, Folger 2071.7, Malone and some early editors. Many modern eds. follow O as we do. 13 though her frowning] Folger 2071.7 *is shee frowne w<sup>th</sup>* 14 calm ere] O *calme yer* Lysons *cleare ere* Folger 2071.7 *calme at* Malone, etc., Delius, Craig, Feuillerat *clear ere* Cam, Globe, Chambers, Herford, Kittredge, NCE, Pooler *calm ere* 15 And . . . will] Lysons *And shee perhappes will sone* Folger 2071.7 *when y<sup>t</sup> perhaps shee will* 16 thus] Lysons *she* 17 ere] O *yer* Lysons *ere* 18 which with] Lysons, Malone, etc. *with such* 28 in thy lady's] Lysons, Malone, etc. *always in her*

Serve always with assured trust,  
And in thy suit be humble true.  
Unless thy lady prove unjust,  
Press never thou to choose a new.

When time shall serve, be thou not slack 35  
To proffer, though she put thee back.

The wiles and guiles that women work,  
Dissembled with an outward show,  
The tricks and toys that in them lurk,  
The cock that treads them shall not know. 40  
Have you not heard it said full oft,  
A woman's nay doth stand for nought?

Think women still to strive with men  
To sin and never for to saint.  
There is no heaven, by holy then, 45  
When time with age shall them attain.  
Were kisses all the joys in bed,  
One woman would another wed.

But, soft! enough—too much, I fear— 50  
Lest that my mistress hear my song.  
She will not stick to round me on th' ear,  
To teach my tongue to be so long.

32 humble true.] Folger 2071.7 *ever true* Swell, Malone, etc., *humble, true*: Dyce, Chambers, Kittredge *humble-true*. 34 Press] O *Prease* Folger 2071.7 *Press* Lysons *seeke* Malone, etc., Delius, Craig, Feuillerat *Seek* a new.] O *a new*: One word in Lysons, Malone, Cam, Globe, Delius, Craig, Chambers, Herford, Feuillerat. Kittredge, NCE, Pooler *a new*. 37-42 The . . . nought?] Follow 48 in Lysons, Folger 2071.7. 43 Think] O *Thinke* Malone, etc., Delius, Craig, Feuillerat *Think*, still to strive] From O. Lysons *love to matche* Folger 2071.7 *seeke to matche* Malone, etc., Delius, Craig, Feuillerat *love to match* NCE *seek to strive* Cam, Herford, Kittredge, Pooler follow O. men] O *men*, Gildon, etc., Delius, Craig, Feuillerat, Kittredge, NCE *men* Cam, Chambers, Herford, Pooler *men*, 44 To . . . saint.] From O. Lysons *and not to lue soe like a sainte* Folger 2071.7 *to lue in sinne & not to saint* Malone, etc., Delius, Craig, Feuillerat follow Lysons 45 There] Lysons, Folger 2071.7, Malone, etc., Delius, Craig, Feuillerat, NCE *Here* by holy then.] O *(by holy then)* Lysons, Malone, etc., Delius, Craig, Feuillerat, NCE *they holy then* Folger 2071.7, etc., Kittredge *be holy then* Cam, Herford, Pooler follow O. Chambers *holy then*, 46 When . . . them] From O. Lysons *beginne when age dothe them* Folger 2071.7 *till time shall thee w<sup>th</sup> age* Malone, etc., Delius, Craig, Feuillerat, NCE follow Lysons. Cam, Chambers, Pooler follow O. Globe, Herford *When time with age doth them* 49 soft! enough—] O *soft enough*, fear—] Malone added dash. 50 Lest that] Lysons, Folger 2071.7 *for if* Delius, Craig, Chambers, Feuillerat *For if* 51 round me on th' ear.] O

Yet will she blush, here be it said,  
To hear her secrets so bewrayed.

## XIX

Live with me, and be my love,  
And we will all the pleasures prove  
That hills and valleys, dales and fields,  
And all the craggy mountains yields.

There will we sit upon the rocks,  
And see the shepherds feed their flocks,  
By shallow rivers by whose falls  
Melodious birds sing madrigals.

There will I make thee a bed of roses,  
With a thousand fragrant posies,  
A cap of flowers, and a kirtle  
Embroidered all with leaves of myrtle;

elt of straw and ivy buds,  
With coral clasps and amber studs:  
And if these pleasures may thee move,  
Then live with me and be my love.

## LOVE'S ANSWER

If that the world and love were young,  
And truth in every shepherd's tongue,  
These pretty pleasures might me move  
To live with thee and be thy love.

*round me on th' are, Lysons ringe my eare Malone ring mine ear Delius, Craig ring my ear, Cam, Feuillerat, Kittredge, Pooler round me on th' ear, Globe, Herford round me i' the ear, Chambers round me on the ear, NCE wring my ear, xx]* A version of Marlowe's poem *The passionate Shepheard to his loue*. (So headed in EH) Text from *England's Helicon* (E.H.) in Brooke: Marlowe, 550, and in Rollins, 555. Also in Rollins: EH, i 184 f. The stanza headed *Love's Answer* is the first stanza of the reply ascribed to Raleigh. Text in Rollins. Both texts modernised in Bullett, 284. Omitted by Malone, etc., Kittredge. 1 Live] EH *Come lue* 3 hills . . . dales] EH *That Vallies, groues, hills* 4 And . . . yields.] EH *Woods, or steepie mountaine yeeldes.* 5 There will we] EH *And wee will* 6 And see] EH *Seeing* 7 by] EH, Delius *to* 8 sing] EH *sings* 9 There will I] EH *And I will* a bed] EH *beds* 10 With] EH *And* 12 myrtle:] O, EH *Mirle*. One stanza omitted after this in PP. 16 Then] EH *Come* One stanza omitted after this in PP. love.] EH adds Chr. Marlow. LOVE'S ANSWER] EH The Nymphs reply to the Shepheard. 17 that] EH *all* 20] Five stanzas in EH omitted after this in PP. Text in

## XX

As it fell upon a day  
 In the merry month of May,  
 Sitting in a pleasant shade  
 Which a grove of myrtles made,  
 Beasts did leap and birds did sing, 5  
 Trees did grow and plants did spring;  
 Everything did banish moan,  
 Save the nightingale alone.  
 She, poor bird, as all forlorn,  
 Leaned her breast up-till a thorn, 10  
 And there sung the dolefull'st ditty,  
 That to hear it was great pity.  
 'Fie, fie, fie,' now would she cry;  
 'Tereu, Tereu!' by and by;  
 That to hear her so complain, 15  
 Scarce I could from tears refrain;  
 For her griefs so lively shown  
 Made me think upon mine own.  
 Ah, thought I, thou mourn'st in vain!  
 None takes pity on thy pain. 20  
 Senseless trees they cannot hear thee;  
 Ruthless bears they will not cheer thee.  
 King Pandion he is dead;  
 All thy friends are lapped in lead;  
 All thy fellow birds do sing, 25  
 Careless of thy sorrowing.

Rollins, 555; Rollins: EH, 185, 186; Dowden: PP, xix; modernised in Bullett, 285. The text in EH is subscribed *Ignoto*. xx] By Richard Barnefield in *Poems: In diuers humors*, London, Printed by G.S. for Iohn Iaggard, 1598, reprinted in *Some Longer Elizabethan Poems*, ed. A. H. Bullen, Westminster, Constable, 1903, 266; and in Grosart's edn. of *Barnefield*, 190. Lines 1-26 are printed in *England's Helicon*, with the addition of two lines (Rollins: EH, 57 f.). A version is also given in the Pepys Ballads. The text in Bullen is practically identical with that in PP. 9 She, . . . bird.] O Shee (poore Bird) 10 up-till] EH against 13 cry:] O, Barnefield, EH *crie* Pepys cry, Malone and some early eds. cry. Cam and modern eds. cry. 14 'Tereu, Tereu!'] O, EH *Teru, Teru,* by and by:] Kittredge *by-and-by*: 19-28 Ah, thought I, thou . . . beguiled.] Kittredge 'Ah,' thought I, 'thou . . . beguil'd.' 22 Ruthless bears] O *Ruthlesse* Beares, EH *Ruthlesse beasts*, Pepys *retchles birds* Malone, etc., Cam, Globe and modern eds. *Ruthless beasts* 25 fellow birds] Gildon, etc., Delius *fellow-birds* 26 Careless . . . sorrowing.] After this EH terminates with a couplet: *Euen so poor bird like thee, None a-lieue will pitty me*. These lines are included in the text of PP. by Malone, etc., Cam, Globe, Craig, Herford, Feuillerat, Kittredge, Pooler. Omitted by Delius, Chambers, NCE.

Whilst as fickle Fortune smiled,  
 Thou and I were both beguiled.  
 Everyone that flatters thee  
 Is no friend in misery. 30  
 Words are easy, like the wind;  
 Faithful friends are hard to find.  
 Every man will be thy friend  
 Whilst thou hast wherewith to spend;  
 But if store of crowns be scant, 35  
 No man will supply thy want.  
 If that one be prodigal,  
 Bountiful they will him call,  
 And with suchlike flattering,  
 'Pity but he were a king.' 40  
 If he be addict to vice,  
 Quickly him they will entice.  
 If to women he be bent,  
 They have at commandement.  
 But if Fortune once do frown, 45  
 Then farewell his great renown!  
 They that fawned on him before  
 Use his company no more.  
 He that is thy friend indeed,  
 He will help thee in thy need. 50  
 If thou sorrow, he will weep;  
 If thou wake, he cannot sleep.  
 Thus of every grief in heart  
 He with thee doth bear a part.  
 These are certain signs to know 55  
 Faithful friend from flatt'ring foe.

After this line Delius begins as for a new poem with a new serial number. The poem in EH is subscribed *Ignoto*. 27, 28 smiled, . . . beguiled.] O *smilde*, . . . *beguild* Herford, Pooler *smiled*, . . . *beguiled* (with *ed* as syllable). 29 Everyone . . . thee] This line begins a new paragraph in Dyce, Cam, Globe, Craig, Herford, Feuillerat, Kittredge, Pooler. 40 'Pity . . . king.'] Quotation marks added by Malone, etc., Cam, Globe, Craig, Chambers, Herford, Feuillerat, Kittredge, NCE, Pooler. 44 have] Sewell, Malone, etc., Delius, Craig, Feuillerat *have him* commandement.] O *Commaundement*. Cam *commandment*. Globe, Delius, Craig, Herford, Feuillerat, NCE, Pooler *commandement*: Chambers, Kittredge *commandement*. 54 doth] O *doeth* Dyce, etc., Delius, Craig, Feuillerat *does* 55, 56 These . . . foe.] Omitted in Pepys and eighteen new lines added. These are given in Rollins, 558.

## THE PHŒNIX AND TURTLE

THIS poem is one without title, and signed William Shake-speare, appended, with others signed *Vatum Chorus*, *Ignoto*, Iohn Marston. George Chapman, Ben Ionsen, and some without signature, to Loves Martyr: or, Rosalins Complaint. *Allegorically shadowing the truth of Loue*, in the constant Fate of the Phœnix and Turtle. A Poeme enterlaced with much varietie and raritie; now first translated out of the venerable Italian Torquato Cæliano, by Robert Chester . . . [Ornament] London Imprinted for E.B. 1601. The appended contributions are preceded by a separate title-page: Hereafter follovv diverse Poeticall Essaies on the former Subiect; viz: the *Turtle* and *Phœnix*. Done by the best and chieftest of our moderne writers, with their names subscribed to their particular workes: neuer before extant. And (now first) consecrated by them all generally, to the loue and merite of the true-noble Knight, Sir Iohn Salisburie . . . [Ornament] *Anchora Spei*. MDCI.<sup>1</sup>

The venerable Italian is a myth. Feuillerat describes the metre of Shakespeare's poem as consisting "of thirteen quatrains in truncated trochaics rhyming abba," and the Threnos as consisting "of five three-line stanzas in octosyllabic trochaics, each stanza having a single rhyme."<sup>2</sup> Some scholars, among them Fleay, Furnivall and Dowden, at first sceptical, later affirmed their belief in Shakespeare's authorship.<sup>3</sup> Robertson claimed the poem for his favourite Chapman and Shahani preferred John Fletcher.<sup>4</sup> It is perhaps unfortunate that many important editions of Shakespeare do not print his name, as Chester did, at the foot of the poem and draw no attention to the statement on the separate title-page that the poems by "modern writers" bore their names and were dedicated to Sir John Salisbury. This external evidence of authenticity is unusually strong. The late Leonard Dobbs held that the additional poems were either a burlesque on the controversy about the treatment of the theme of love, or were compiled by Chester himself in derision of the poets' attitude about pure and impure love.<sup>5</sup> These unthinkable hypotheses are refuted by the poems themselves. Jonson's poems could have been written only by Jonson;<sup>6</sup> the epode which follows a light beginning is a serious contribution, in illustration of Chester's main thesis, on the manner in which blind desire, mis-called love, promotes tumult, and true love preserves human well-being<sup>7</sup> in Godlike unity. Simpson includes the poems in his *Jonson*, and the last line of the epode is quoted as Jonson's in *England's*

<sup>1</sup>The whole ed. by Grosart. See Grosart: LM, in Bibliography. <sup>2</sup>Feuillerat: P. 184; Rollins, 583. <sup>3</sup>Rollins, 561 f. <sup>4</sup>Rollins, 562 f. <sup>5</sup>Dobbs, 82. <sup>6</sup>Text in Grosart: LM, 180 f., 186, 187; Jonson, viii, 107-113. <sup>7</sup>Jonson's word is *Communitie*. This is glossed in Minsheu as "fellowship in partaking together."

*Parnassus*, 1600; that is, before *Love's Martyr* was printed.<sup>1</sup> From this, and as we should expect, Jonson, Shakespeare and others must have seen Chester's poem in MS. Grosart interpreted the Phoenix as Queen Elizabeth and the Turtle as Essex, an impossible identification, and there have been others, concerning which the reader is referred to Rollins's *Variorum* volume. It is not certain that Chester's poems had, in fact, any basis in contemporary affairs;<sup>2</sup> but that Salisbury and his wife are celebrated in the poem is quite probable.

Some consideration of Chester's work is needed in order to appreciate Shakespeare's poem. Chester's main metres are the sextet and septet of *Venus* and *Lucrece*, and he has some monotonous end-stopped blank verse and other metres. He strings together long series of proper names of all kinds and crushes them into rhyme with dire consequences for the metre which often stumbles lamely. After his main poem he adds amatory verses based on elementary mottoes, *My heart I send, to be your friend*, etc. His rambling theme is that Nature in tears appears before the synod of the Gods and arouses sympathy for the lonely Phoenix, whose beauty is, as Olivia put it, inventoried and given out in divers schedules. Jove directs Nature to conduct the Phoenix in Phœbus's chair to Paphos, there to find her ideal mate, the Turtle Dove. During this air-travel Nature surveys the heroines of antiquity, the towns, cities and universities of England, and early English history, with a long account of the life and death of King Arthur; after which and some love songs, Nature and the Phoenix arrive at Paphos where Nature descants upon the kingdom of plants, and so to a catalogue of fishes, then to gems, animals, reptiles, insects and birds. This brings us to the Turtle Dove who is mourning a lost mate.<sup>3</sup> Nature leaves the Phoenix and Turtle together. The latter describes the difference between true and false love. The two birds, who are to be consumed in the fire of pure love, proceed to build their funeral pyre in expectation of a Princely Phoenix which shall arise from the ashes. They invoke Apollo to kindle the pyre; the Turtle enters the flames first; and both are consumed, watched by the faithful Pelican, who declares that the Phoenix bequeaths her own enchanting beauty to the perfect Phoenix to be, and rare wit and virtue, and that the Turtle contributes his love and chastity, judgment and constancy—without which qualities combined in these two no true love can be. When Chester deserts his piecemeal catalogues and gets to his real theme, his verse improves, as in this key-stanza, in which the Phoenix says to her Turtle:

<sup>1</sup>Herford in Jonson, ii 402, quoting Bang in Sh. Jb., xlv 157. Text also in Jonson, viii 107 f. <sup>2</sup>Chambers: WS, i 549-50 and others think Chester celebrates the wedded love of Sir John Salisbury and his wife Ursula, and its culmination in their daughter Jane. He considers that Shakespeare's poem cannot rest upon deep study of Chester's work, as it laments the childless death of the phoenix and turtle. But see Simpson's note in Jonson, xi 40-43.

<sup>3</sup>Grosart: LM, p. 125.

Thou shalt not be no more the Turtle-Dove;  
 Thou shalt no more go weeping all alone,  
 For thou shalt be myself, my perfect Love,  
 Thy grief is mine, thy sorrow is my moan.  
 Come, kiss me sweetest sweet! O, I do bless  
 This gracious lucky sunshine happiness.<sup>1</sup>

"Thou shalt be myself" on both sides is Shakespeare's theme, and a familiar one. Before and after the date of Chester's poem he wrote upon the complete identification of two personalities, indissolubly fused into one by the fire of love. This is expressed in the language of Antipholus of Syracuse and of Adriana in *The Comedy of Errors*;<sup>2</sup> in "a pair of turtle-doves That could not live asunder" in *1 Henry VI*;<sup>3</sup> and recurs in *King John*, *Henry V*, again and again as the marriage of true minds in the Sonnets, in *Twelfth Night* and *Antony and Cleopatra*. Not to multiply examples and to refer to instances where sex has no part, Hamlet's words approach this perfect concord in declaring to Horatio that his soul "hath sealed thee for herself"; and Helena and Hermia in *A Midsummer Night's Dream* so lived "As if our hands, our sides, voices and minds, Had been incorporate."<sup>4</sup>

Thus Shakespeare was attracted to Chester's rambling poem by finding there what he himself had so often extolled, the ennobling and unifying power of true love. He was helped in his presentation of the theme by Chaucer's *Parlement of Foules*;<sup>5</sup> and in Chester's poem he met with love personified in the fabled Phoenix, Ovid's *unica semper avis*, about which he read too in Pliny,<sup>6</sup> and to which, in his own works, he alluded some fifteen times, always conscious, as all his contemporaries were, of the idea of a re-birth, after death, into a greater glory. This is the significance of the line "Death is now the Phoenix' nest"; Beauty, Truth and Love were indeed dead, but to rise again in greater splendour. Shakespeare's 'norm of love' has been well defined by Herford as "a passion, kindling heart, brain, and senses alike in natural and happy proportions; ardent but not sensual, tender but not sentimental, pure but not ascetic, moral but not puritanic, joyous but not frivolous, mirthful and witty but not cynical."<sup>7</sup> All this, however, denotes love in its sublunary attributes: in *The Phoenix and Turtle* love is to ascend beyond the sphere of passing and perishable things to the transcendental and immortal, beyond the reach of reason, where beauty, truth and rarity, consumed in purifying fire, are regained in all reality.

<sup>1</sup>*Ibid.*, 127. <sup>2</sup>iii ii 61 f.; ii ii 120 f. <sup>3</sup>ii ii 30. <sup>4</sup>Citizen in KJ ii i 433 f.; *Henry V*, end of v ii; *Twelfth Night*, iv i 53; *Antony* iii ii 24; *Hamlet* iii ii 46; MND iii ii 207. <sup>5</sup>For Fairchild's views on this, see Rollins, 571 f. <sup>6</sup>Holland's *Pliny* ix, ch. ii, tome i, pp. 271, 331, 387. <sup>7</sup>Herford, 18. Middleton Murry's exposition in *Discoveries*, 1924, is important, for an account of which see Rollins, 565 f. On the poem's exquisite quality and Platonism, see Ranjee Shahani in *Towards the Stars*, 1931, from which Rollins gives extracts, p. 579 f.



## THE PHŒNIX AND TURTLE

Let the bird of loudest lay,  
On the sole Arabian tree,  
Herald sad and trumpet be,  
To whose sound chaste wings obey.

But thou shrieking harbinger,5  
Foul precurrer of the fiend,  
Augur of the fever's end,  
To this troop come thou not near!

From this session interdict10  
Every fowl of tyrant wing,  
Save the Eagle, feathered king:  
Keep the obsequy so strict.

Let the priest in surplice white,  
That defunctive music can,  
Be the death-divining swan,15  
Lest the requiem lack his right.

And thou treble-dated Crow,  
That thy sable gender mak'st  
With the breath thou giv'st and tak'st,  
'Mongst our mourners shalt thou go.20

THE . . . TURTLE] Text in *Loves Martyr: or, Rosalins Complaint*, by Robert Chester, ed. Alexander B. Grosart, New Sh. Socy., 1878, pp. 182 f. (LM); and in Rollins, 323 f. No title in LM. 1 the bird] Grosart points out that this cannot be the Phœnix, and suggests the nightingale. 2 sole] =unique. See *Tempest* iii iii 23. Arabian] Italics in LM. 5 shrieking harbinger,] Screech-owl. 11 king:] LM *King*, 13 surplice] LM *Surples* 16 requiem] LM *Requiem* (italics) 17 treble-dated] Gildon's hyphen, generally adopted. Pooler calls attention to Holland's *Pliny* vii, ch. xlviii, p. 180, *Of the longest liues*: "a crow liues nine times as long as we; and harts or stags 4 times as long as hee, but Rauens thrice as long as they." Pooler thinks *crow* is possibly meant for *raven*. Steevens, and Littledale in Sh. Eng., i 520, quote the old and curious belief, *Ter tres ætates humanas garrula vincit Cornix*, (Lucretius). 18, 19 mak'st . . . giv'st . . . tak'st,] From LM. Cam and some others *makest* . . . *givest* . . . *takest*, Insertion of elided *e* by editors is not further noticed in notes to this text. 18 sable gender] Grosart notes that it is a vulgar error that the 'crow' can change its gender at will.

Here the anthem doth commence:  
 Love and constancy is dead;  
 Phoenix and the Turtle fled  
 In a mutual flame from hence.

So they loved, as love in twain 25  
 Had the essence but in one;  
 Two distincts, division none:  
 Number there in love was slain.

Hearts remote, yet not asunder;  
 Distance, and no space was seen 30  
 'Twixt this Turtle and his queen:  
 But in them it were a wonder.

So between them love did shine,  
 That the Turtle saw his right 35  
 Flaming in the Phoenix' sight:  
 Either was the other's mine.

Property was thus appalléd,  
 That the self was not the same;  
 Single nature's double name  
 Neither two nor one was calléd. 40

Reason, in itself confounded,  
 Saw division grow together,  
 To themselves yet either neither,  
 Simple were so well compounded;

21 commence:] LM *commence*, 23 Phoenix . . . Turtle] Italics in LM and throughout the poem. 31 this] LM *this* Malone, etc., Cam, Globe, Delius, Craig, Herford, Feuillerat, Pooler, Fripp *the* Kittredge, NCE *this* 34 right] Steevens, Rylands conj. *light* 37-40 appalléd, . . . calléd.] LM *appalled*, . . . *called*. Malone, etc., Dyce, Globe, Delius, Craig, Feuillerat *appall'd*, . . . *call'd*. Chambers *appalled*, etc., where *ed* = '*d*'. Cam, Herford, Kittredge, NCE, Pooler follow LM. 37 Property] Feuillerat, 166, notes that Property is a Latinism, 'proprietas,' peculiar or essential quality. 'Property' was appalled to find that personality had been destroyed, each lover's identity being merged into the other's and no longer itself. See Rollins, 328. 42, 43 together, To themselves] Grosart conj. *together* To themselves, 44 compounded:] LM *compounded*. Gildon, etc., Globe, Delius, Craig, Herford, Feuillerat *compounded*, Malone, etc., Cam, Chambers, Kittredge, Pooler *compounded*; NCE *compounded*

That it cried, 'How true a twain  
Seemeth this concordant one!  
Love hath reason, reason none,  
If what parts can so remain.' 45

Whereupon it made this threne  
To the Phoenix and the Dove, 50  
Co-supremes and stars of love,  
As chorus to their tragic scene.

## THRENOS

Beauty, Truth, and rarity,  
Grace in all simplicity,  
Here enclosed in cinders lie. 55

Death is now the Phoenix' nest;  
And the Turtle's loyal breast  
To eternity doth rest,

Leaving no posterity:  
'Twas not their infirmity, 60  
It was married chastity.

Truth may seem, but cannot be;  
Beauty brag, but 'tis not she;  
Truth and Beauty buried be.

To this urn let those repair 65  
That are either true or fair;  
For these dead birds sigh a prayer.

*William Shake-speare.*

45-48 'How . . . remain.']. Quotation marks not in LM, and omitted in Cam, Globe, Delius, Herford, Pooler. 56 Phoenix'] Malone's apostrophe, generally adopted. *William Shake-speare.*] LM William Shake-speare. Omitted in Cam, Globe, Delius, Craig, Chambers, Herford, Feuillerat, Kittredge, NCE, Pooler.

